

## THE ART-UNION.



LONDON, OCTOBER 1, 1946.

ILLUSTRATED TOUR  
IN THE MANUFACTURING DISTRICTS.

## THE STAFFORDSHIRE POTTERIES.

POTTERY is one of the most ancient and characteristic branches of national industry; we know of no product of mechanical ingenuity so early discovered as the potter's wheel, and in the Eastern hemisphere its use appears to have been almost universal from a date lost in the darkness of remote antiquity. Some forms of the fictile art were known to the natives of America before that continent was discovered by Columbus; but, though the wheel seems to have been unknown, a simple contrivance was employed which was no bad substitute: it was simply a stick which the workman held by the middle and twirled round inside whatever vessel he fabricated, to ensure its circular form. The Egyptians were probably the first who attempted to apply the Decorative Arts to their productions in earthenware; but the Greeks soon surpassed them in this respect, for they sought ideal beauty in form and colour as well as in ornament. Their colonies in Italy still further extended the manufacture and the range of decoration: while the Etrurians established a school of Art of their own, which attained in its peculiar branches the highest degree of perfection.

Without entering on the history of pottery in modern times—a subject too important to be discussed incidentally—we may notice that most of the European nations have been anxious to cultivate this branch of manufacture, and that even monarchs have not thought the production of porcelain unworthy their attention. In England, where everything is left to the exertions of the people, and nothing is derived from the protection or patronage of the Government, the development of the production of porcelain and the finer kinds of earthenware has been equally spontaneous and extraordinary. Wedgwood was to this branch of industry what Arkwright was to the cotton trade: he lived to see the fictile art brought to high perfection, and to see that his success had stimulated worthy rivals to emulate him in extent of production and beauty of the article produced. Unfortunately the similarity extends further: the mills held by the descendants of Arkwright are about the worst in the kingdom, and the successors of Wedgwood in the works of Etruria do not continue, much less extend, the production of those works of high Art which first gave celebrity to their house. It may be said, and it has been said, that the manufacture of coarser and cheaper articles is more lucrative than the production of vases and figures; that the sale of articles of luxury depends mainly on the caprice of fashion; and that the demand for copies of the antique must necessarily be very limited, as it requires a cultivated classical taste to appreciate their merits. But the advantages of the reputation acquired by a house for superior artistic productions must not be measured by the immediate pecuniary returns. The character extends to all their productions: the merit of the figure castings at Coalbrookdale is received by the world as a pledge for the excellence of their gates, umbrella-stands, and other articles of domestic utility. And it is justly so received; every operative in an establishment feels strongly the duty of maintaining the reputation of the house: taste is diffusive in its nature; "a little leaven leaveneth the whole lump."

The national importance of the Potteries in a commercial point of view is not yet thoroughly appreciated; they call into exercise large powers of chemical analysis and mechanical ingenuity; they develop largely the artistic faculties; they bring into action masses of intellect which would otherwise have lain dormant and useless to the country. Our export trade in earthenware is steadily on the increase, and is capable of almost unlimited extension.\* At home, comfort and convenience have been wondrously increased since ware has superseded pewter; and the sanitary condition of the community has been benefited by the improvement. Never yet did manufacturers seek for beauty without finding that they advanced in economy and utility as well as in excellence.

The days have gone by when the higher branches of Industrial Art depended for their progress upon the patronage of princes or of nobles. Henceforth improvers must look for their reward to the people, and through the people to the world's markets. It is for this reason that we have undertaken this series of articles;—articles which have imposed upon us more toil, more care, and more expense than we could possibly have anticipated when the series was commenced. But it is of importance that the English people should have some knowledge of the nature and extent of their own commercial resources, for without such knowledge they can never properly appreciate their national interests. Had such knowledge been previously disseminated, we should have escaped many embarrassing discussions, which have distracted the attention of the country and interfered with the steady progress of society. The state of THE POTTERIES requires some preliminary explanations belonging rather to the mechanical forms of production than to questions of Art; but the two subjects are so very closely blended that we deem the one necessary to the correct appreciation of the other.

The discovery that the ductile argillaceous earths could, by the action of fire, be made to retain the endless diversity of forms they so readily assume under the hand of the potter seems to have been made by almost all nations at a very early period in the history of their civilisation. The relics continually brought to light among the ruins of past glory, in every quarter of the globe, give convincing proofs of the universality and antiquity of this art. The cause of the earthenware manufacture fixing itself in this locality is obvious—coloured marls and clays of which the early pottery was made, and an abundant supply of coals to fire them, being procurable on the spot, in any quantity.† The early potters required nothing more. That its origin dates from a very remote period—some contend as far back as the Roman possession of Britain—there can be no doubt.‡ We have conclusive proofs, however, that, two centuries ago, earthenware was made here to a considerable extent; and from such evidence we may infer that the earlier productions of the district were notorious and extensively used. About the time we speak of, the moorlanders of the surrounding

\* From the weight and bulk of the pottery goods, they are eagerly sought as freight, and shippers regularly canvass for their transit. The prices at which they are conveyed to all parts of the world are, consequently, astonishingly low; in some cases they appear almost incredible: for instance, a crate of goods which would cost 4s. carriage from the Potteries to Liverpool can be conveyed from that port to America for 6s.

† At the present day the finer materials required for pottery purposes are brought from considerable distances. The flint is from Gravesend and Northfleet, 650 miles; various clays and stones from Cornwall, Devon, and Dorset, varying from 300 to 460 miles. These distances are reckoned by water carriage to Liverpool, from which place the materials are conveyed to the Potteries by canal, thus adding another 50 miles! The chert-stone, for the grinding-mills, is from Wales. Gypsum, which yields the plaster of Paris of which the moulds are made, is from Derbyshire. The cost of transit is heavy: for instance, the clay, which in Cornwall sells at 18s. per ton, costs in the Potteries from 36s. to 38s. China clay—in Cornwall, 27s. per ton; Potteries, 43s. 6d. Devon and Dorset blue clay—in Cornwall, 18s. per ton; Potteries, 36s. Black ditto, Cornwall, 12s.; Potteries, 27s. per ton.

‡ The Roman glazing appears to have been a compound of varnishes; and Pliny is of opinion that it was made of bitumen. He affirms that it never lost its surface and beauty, and that it had become customary to glaze even statues in this manner. As the varnish sank deep into the substance of the ware, it was not subject to cracks or flaws, and, as it was not liable to corrosion by the use of acids, was free from the objections urged against the use of vessels glazed with lead.

country had established a trade in butter, which they sent to London and other large towns, and their neighbours the potters supplied them with tall and narrow cylindrical earthen vessels called "butter-pots," as the readiest and cheapest packages for the article. In 1661 an act of Parliament was made to regulate the size and weight of these butter-pots, to counteract the nefarious practices of certain "little country moorlandish cheats (than whom no people are deemed more subtle)," as Dr. Plott says. These pots were made of the common brick clay of the neighbourhood, the workmanship being of the rudest character, and each jar bore an official stamp.\*

No part of the history of pottery is more obscure than that of the origin and progress of "glaze," by which is meant the semivitrified surface spread over earthenware, which at once gives it a lustrous exterior, and renders it impermeable to water. On some of the ancient vessels of the south of Europe and of Asia there are found some traces of a glaze so exceedingly thin that it is almost impossible to determine its composition even by approximation. The French chemists believe it to be a silicate either of iron or of lime rendered soluble by a silicate of soda in an appreciable proportion. Half a century ago Chaptal proclaimed that no trace of lead, copper, or tin was to be found in the "glaze" of any earthenware fabricated before the thirteenth century; and Mr. Aikin, the best English writer on the subject, adopts the same opinion, and further suggests that some of the lustrous surfaces previously described as glazed might have been produced by mechanical polishing. But there is indisputable evidence that plumbiferous glazes were employed by the Chinese, the Arabs, and other Orientals at a much earlier period, though not, perhaps, so frequently as the silico-alkaline glazes. From the very varied proportions of the lead in the different specimens which have been subjected to a rigid analysis, we are disposed to conclude that they have been the result of tentative processes, and that the lead might have been first used merely as a flux.

Nearly all writers on the subject ascribe the invention of the plumbiferous and vitreous glaze to Steslstadt, a potter of Alsace, in or about the year 1283. The only authority we can find for this assertion beyond tradition is the following passage in the Annals of Colmar:—"Obiit figulus Steslstatt qui primus in Alsatia vitro vasa fictitia vestiebat"; that is, "This year (1283) died the potter Steslstadt, who first, in Alsace, covered earthenware with a glaze." To us this passage seems to indicate merely that he introduced the process into Alsace, not that he was the original inventor. We are the more confirmed in this opinion from having seen the fragments of two vases taken from a tomb in the ruined Abbey of Jumièges, bearing the date of A.D. 1120, which were indisputably covered with a plumbiferous glaze. Passeri, to whose authority we think that sufficient attention has not been paid, declares that plumbiferous glazes were used at Pesaro, in Tuscany, A.D. 1100; but it is not easy to understand what he means by the phrase "chalk of lead," which he describes as the principal material, unless it be the ordinary white lead of commerce. From the great commercial intercourse between the cities of Tuscany and the Saracenic settlements in Spain, we may reasonably conjecture that this manufacture was introduced into Europe by the intervention of the Arabs, who probably derived it in the first instance from the Chinese.†

The encaustic tiles found in the ancient abbeys of England and Ireland, to which so much of public attention has recently been directed, are unquestionably covered with a plumbiferous glaze; but, from the arabesque character of the ornaments, we are led to conclude that they must have

\* The quantity of goods made at that time was so small that Dr. Plott says, "The chief disposal of them was to poor cratemen, who carried them on their backs all over the country." Such was the rudeness of the district at this time that, according to Shaw, "all the clays and most of the coals for the twenty-two ovens weekly filled in with the different kinds of ware (crouch, black, mottled, cloudy, &c.) were obtained from holes in the streets and sides of the lanes!" many of which were still open in 1839, when his history was published.

† In confirmation of these views it may be mentioned that the term "sagger," the case in which articles are placed to be fired, is clearly derived from *SD*, "sager," which both in Hebrew and Arabic signifies "to shut up" or "enclose."

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been imported from Spain. Their date appears to range between the thirteenth and sixteenth century, and there is no trace of any manufacture of glazed or enamelled ware having existed in England until a much later period.

It is uncertain when tin was substituted for lead in the metallic glazes. The first specimens of the stanniferous glaze of which we have been able to find any record were used to decorate a pleasure-house erected by Francis I. in the Bois de Boulogne: they were wrought by an Italian, Girolamo della Robia, the nephew of a celebrated potter, named Luca. Passeri mentions this potter, and obscurely intimates that he made some discoveries in the composition of glazes; and Brogniart, without citing his authority, asserts that this Luca, whom he calls the grand uncle of Della Robia, was the inventor of the stanniferous glaze.

We know of very few specimens of copper being used in the metallic glazes: the most definite and remarkable have been brought from Japan, and are in the Museum of the King of Holland. The commercial jealousy of the Dutch prevents these from being subjected to any scientific analysis; but we should recommend some tentative experiments to be made on the application of copper to glazing, as we doubt not that it would lead to some beautiful and unexpected results.

The earliest glaze employed in England was that of pulverised lead ore, first used about 1670; but it was soon superseded by the salt glaze, which was discovered by accident. A farm servant was boiling a powerful lye of that article for culinary purposes. During her temporary absence the liquor boiled over, and formed a smooth glassy coating on the outside of the earthen vessel which had contained it. The application of this discovery is said to have been made by the brothers Eilers (of Nuremberg), who began business as potters at Burslem in 1690. Their works were small, and the operations conducted with strict secrecy, every man being locked in his workshop and subjected to the rigid surveillance of the principals; but, finding it impossible to evade the stratagems employed to discover their secrets,\* they removed to London, and established the Chelsea Pottery about 1720. This glaze was discontinued in the latter part of the last century.

Since the period referred to, we are able to trace clearly the very numerous changes and improvements to the present time. It is certain, then, that the original importance of the district in connexion with potting arose from its richness in native clays, of which it possesses great variety, of high ductility and tenacity; but these are all coloured, mostly very dark, and not one particle of them now enters into the composition of the famed productions of the Staffordshire Potteries. At an early period, the orange, blue, and other light-coloured clays were reduced by mixture with water to slaps, technically called *slips*, and used in ornamenting the dark brown bodies; and when it was discovered that Devonshire and other parts of England afforded excellent clays of pure white, these were imported to be employed in a similar

manner—morely as *slips* for ornamentation. At the present day, however, the potter, in all cases, requires this virgin white clay, which he compounds and colours at pleasure; so that it has entirely superseded, for the body, the material it was introduced to decorate. Still, since, in the gradual advancement of the art it was found necessary to expose the ware to intense and long-continued heat, and the practice was adopted of enclosing it in large cylindrical earthen vessels of great thickness, as safeguards, called "saggers," the common marls and clays remain indispensable for the construction of these vessels. Another important requisite—fuel—had, doubtless, great influence in fixing the earthenware manufacture on this spot, for the district of the Potteries is placed in the very centre of the great North Staffordshire coal-field.\*

The history of earthenware manufacture in England is so closely associated with that of one great mind as to be almost inseparable from it; not merely because the manufacture owes to him its advancement in the substantial qualities of tenacity and durability, but also its alliance with Art, and that of the highest order:—we allude to JOSHUA WEDGWOOD, who, in the latter half of the last century, to quote from the memorial on his tomb, "converted a rude and inconsiderable manufacture into an elegant art and an important part of national commerce." His beginning, in 1760,† was humble enough:—Making knife-handles, tiles, &c., in which articles it appears he did what is called "a good business," so good, indeed, as to induce him to take a second manufactory, where he advanced to the fabrication of white stone ware, with figures in relief. His success was so great that he subsequently engaged a third manufactory, and opened a warehouse in St. James's-square, London, where he took a partner named Byerley, a gentleman of taste and talent, through whose acquaintance with persons of wealth he procured the loan of valuable works of Art. Sir W. Hamilton supplied him with specimens from his collection of Herculaneum vases, &c. Many of his copies equalled the originals; and so rapid was his progress that he soon found himself on the highway to fame and fortune—both of which he acquired.‡

Wedgwood saw from the first that it was by prosecuting potting as an art that success must be gained, and he wisely called to his aid men of genius whose remuneration was as liberal as the enterprise which engaged them was enlightened. Of these the chief was the great and good Flaxman; to whose co-operation Wedgwood was indebted for some of his finest designs. "They consisted," says Cunningham, "chiefly of small groups, in very low relief—the subjects from ancient verse and history. I have seen and examined numbers of them, and many are equal in beauty and simplicity to his designs for marble." We wonder not at Wedgwood's success: the wonder is that his example should have found few or no imitators in the district where he met with such deserved rewards.§

\* It is worthy of remark that the coal lies nearer to the surface than in any other part of the kingdom; the coals in some of the pits being actually drawn up an inclined plane.

† In this year, 1760, "to supply persons of wealth and taste," a kind of white ware was imported from France. This ware, it seems, was very superior to any at that time made in England—the sole attention of our potters being given to the production of a cheap article, without reference to elegance of form and neat execution. This seemed to threaten the very existence of our manufacture, and led Wedgwood to a series of experiments which resulted in the invention of "a kind of ware wholly unique in appearance, and bearing a brilliant glaze; of compact body, possessing every requisite for its intended purpose, and made with ease and rapidity." This obtained royal patronage (in the year 1769), and was called "Queen's ware," by command of her Majesty Queen Charlotte.

‡ When the Barberini Vase was on sale, Mr. Wedgwood became a bidder against the Duchess of Portland; his offers exceeded those of her Grace, until the Duke, ascertaining who was the person so bidding, and the cause of his doing so, promised to lend it to him for an indefinite period if he would withdraw his opposition; thus her Grace became the owner. Mr. Wedgwood copied it, and sold, it is said, fifty of them for £50 each, to subscribers. This beautiful vase has often been quoted as evidence of the great degree of excellence to which the ancients had arrived in the manufacture of porcelain. It was discovered in the tomb of Alexander Severus, who died in the year 235. But this exquisite specimen of workmanship, being made of glass and not of porcelain, is no confirmation of the above assertion.

§ In the passage from which the above is taken, the

Many years ago, the late Mr. Enoch Wood, of Burslem, commenced the formation of a Pottery Museum—intended to show the progress of the manufacture, by exhibiting specimens of the various wares made in the district, from the earliest date up to the present time. His object, we believe, was not fully attained, but sufficient was done to show the feasibility and value of such a project. At Mr. Wood's death the collection passed into the hands of his son; and as circumstances, much to be regretted, have occurred which render it likely that the collection will be disposed of, we earnestly hope it may come into the hands of some public institution—perhaps the British Museum.

The wares made in the Potteries are of many kinds, but the principal are comprehended under three heads. First, the common ware, made of the native marls and coloured clays; and these are now used for the commonest domestic purposes, for flower-pots, &c. The second comprises earthenware of a superior quality, made from the white clays of Devon, Dorset, and Cornwall,\* compounded in various ways (almost every master potter having his own secret); all the wares of this class are of an opaque body. The third consists of porcelain (locally called *china*), the best kind of ware, being exquisitely fine in texture and semi-transparent; it was made at the Chelsea Pottery, London, nearly half a century before its introduction into the Potteries, which took place about 1765, at Burslem; but, not being at first encouraged, it was discontinued for a while, probably in consequence of Wedgwood's "Queen's ware" being then the fashion. About 1767 the first application of PRINTING from copperplate engravings was made. The process was invented and first applied by a Liverpool engraver, to whom the ware was sent for ornamentation by that mode. The colour originally employed was blue, and it was

writer goes on to say:—"Before those days, the porcelain of England had but little external beauty to recommend it in the market. The greatest work of that kind was the famous 'Royal Oak Dish,' an immense soup plate, of nearly two feet diameter, covered by a spreading oak, with Charles, sceptred and crowned, amongst the branches,—his wig floating in vast redundancy; and every golden acorn as large as the King's head." "To excel such works was certainly not difficult; but Flaxman did more than excel them. The Grecian vases and the architectural ornaments of Greece supplied him with the finest shapes; and these he embellished with his own inventions; and a taste for forms of elegance began to be diffused over the land. Bude and unbecoming shapes were no longer tolerated; and the eye, growing accustomed to elegance, desired to have this new luxury at table." Flaxman, as far from being ashamed of such labours, "loved to allude to them"—an example that we hope will have the effect of breaking through the barriers which have hitherto interposed between the artist and the manufacturer. To effect this necessary consummation has for years been a great object of our labours, and that our efforts have not been fruitless, every day brings us some agreeable and conclusive testimony. For on this union, and on this alone, now depends the continuance of our supremacy as a manufacturing nation.

\* The Cornish clay is the best quality, and is technically termed by potters China clay, and enters very extensively into the composition of the best kind of ware. It is the decomposed felspar of the granite, and is prepared by the clay merchants themselves in Cornwall prior to its being sent to the Potteries. Huge masses of white granite abound in Cornwall, which is in some parts found partially decomposed; and where this is the case the mineral is raised and prepared for the potter's use, it having been discovered by Mr. Cockworthy of Plymouth, in 1765, that it furnished the true "kaolin," and also the "petunse" of the Chinese.

The following is the method of preparation:—The stone, having been broken up by a pickaxe, is laid in a stream of running water; the light argillaceous parts are then washed off and kept in suspension; the quartz and the mica, being separated, are allowed to subside near the place where the stone was first raised. At the end of these rivulets are a kind of catchpools, where the water is at last arrested, and time allowed for the pure clay which the water is charged to separate from it, which being effected, the water is drawn off; the clay is then dug up in square blocks and placed upon a number of strong shelves called "limes," so fitted as to allow a circulation of air in order that the clay may be properly dried. Thus prepared it is extremely white, and in the state of an impalpable powder. It is then forwarded to the Potteries under the name of China clay.

Some of the Cornish granite itself is often used with the clay, on account of its binding quality, it being naturally more fusible than the earths usually employed; for it is a remarkable fact that neither clay, silica, nor lime will melt singly; but by mixing these three species in due proportions the greatest degree of fusibility is attained.

\* One trick of many was the following:—A potter of the name of Asbury feigned illness, and got admission to the works. His apparent infirmity placed him above suspicion, and he was employed to tread the lathe, the construction of which he studied by day, and made a model of it at home in the evenings! This dissimulation, strange as it may seem, was kept up for two years, when Asbury, having made himself acquainted with every process that seemed desirable, quitted his employers, and soon began potting on his own account.

As a pendant to this anecdote we may add the following:—About the year 1730 a potter travelling to London discovered an ailment in one of his horse's eyes. At Dunstable he called the attention of an ostler to the circumstance, who readily set about curing it, for which purpose he put a common flint stone into the fire, and, having calcined and reduced it to powder, he blew a portion of it into the diseased eye. The whiteness of the powder attracted the traveller's attention, and he resolved to test its applicability to the purpose of his business. The result was eminently successful. "Other potters soon discovered the source from which the superiority was derived, and did not fail to follow his example. For a considerable time they pounded the flint stones in private rooms by manual labour, but many of the poor workmen having suffered severely from the dust of the flint getting into their lungs and producing coughs, consumption, and other pulmonary diseases, and the demand for the powder daily increasing, they were induced to try to grind it by mills of various constructions, which, succeeding, became afterwards exclusively adopted." Thus by accident was suggested another important improvement—the use of flint.



the principal if not the only colour used, during many subsequent years. The first complete printed table service, made in England, was, we believe, in 1780. The pattern was the famous and execrable Willow.

Our object is now to explain the necessary care with which THE POTTER'S CLAY IS PREPARED. First, in the preparation of the two principal ingredients—flint and natural clay; and afterwards in the blending of them together. The flint stones are first calcined: this is effected in a kiln similar to that used for lime-burning. These stones are spread with alternate layers of coal, and the burning is usually completed in about twenty-four hours. They are then white and very brittle, and ready to be crushed by the "stamper"—a machine composed of upright shafts of wood, six feet long and about eight inches square, heavily loaded with iron at the lower end, which, by means of other machinery, are made to rise and fall in succession on the flint, contained in a strong grated box. It is then removed to the GRINDING VATS, which are from twelve to fourteen feet in diameter, and four deep, paved with whetstone, large blocks of which, being also worked round by arms connected with a central vertical shaft propelled by an engine, become a powerful grinding medium. This peculiar stone is used because of its chemical relationship to the flint, which, therefore, suffers no deterioration from the mixture of the abraded particles which necessarily result from the friction—a matter of serious consideration. In these vats the flint is ground in water until it attains the consistency of thick cream, when it is drawn off, and conveyed by troughs into the washing-chamber. Here it undergoes a further purification: more water is added, and it is kept in a state of gentle agitation by means of revolving arms of wood, thus keeping the finer particles in suspension while the liquid is again drawn away in pipes to a tank below. The sediment is afterwards reground. The cleansing process is not yet complete, for when the flint has passed into these tanks, to about half their depth, they are filled up with water, which is repeatedly changed until the flint is considered sufficiently fine and free from all foreign matter. It is then fit for use. The clay, of course, requires no grinding. It is received from the merchant in lumps of from five to ten pounds each, and sometimes in a dry state in casks. When required for use it is worked with water in a similar manner to the flint, until it attains the same degree of fineness and fluidity. The next stage is the MIXING; for which purpose the different slips (i.e., the fluid clay is so termed, technically) are run off successively into the blending reservoir, against the inner side of which are gauging-rods to regulate the quantities of each to be admitted. The mixture is now passed into other reservoirs, through fine sieves, or lawns, woven of silk, and containing 300 threads to the square inch.\* Finally, the slip is conveyed to a series of large open kilns, heated underneath by means of flues, and about nine inches deep. This is to evaporate the superfluous moisture, which is generally effected in twenty-four hours, by which time it becomes tolerably firm. It is then "cut into large blocks and conveyed" to an adjoining building, to undergo the process of MILLING. The mill is of iron, in the form of a hollow cone, inverted, with a square aperture or tube at the lower part. In the centre is a vertical shaft set with broad knives. When this shaft is in action, the soft clay is thrown in and forced downwards, being alternately cut and pressed until it exudes from the aperture at the bottom in a perfectly plastic and smooth state. It is now ready for the hand of the potter.

The preparation of porcelain clay is similar, but more complicated, and involves more serious risks. The qualities necessary in good porcelain are—a sound, compact body, white, semi-transparent, and capable of bearing a rich and shining glaze; not liable to discoloration or "crazing," and being proof against sudden variations of heat and cold. The qualities in which porcelain differs from earthenware are those which are most difficult to realize; and the production of excellent specimens of either is by no means always a matter of ease and certainty, even at the best manufacturing.

\* A pint of "slip" of Dorsetshire or Devonshire clay weighs 24 oz., of proper consistence; a pint of slip of Cornish clay, 36 oz.; and of flint, 28 oz.

The clay being prepared, we will next consider some of the multifarious modes of operation by which it is converted into objects of use and ornament; and our first visit shall be to the THROWER, rather for the sake of preserving continuity in our remarks on the several processes, than in the hope of conveying new information to the reader; for there are few unacquainted with the wonder-working powers of "the potter's wheel." A ball of clay is placed on the centre of the revolving wheel, and by the simplest manipulation is made to spring at once into form and character, assuming at the operator's will any contour of which a circular vessel is capable, the plastic clay being formed or transformed with an ease almost incredible. Every "piece" when made is cut off the wheel by a wire being passed under it.

When the thrown ware is sufficiently dry it is transferred to the hands of the TURNER, whose business it is to finish it by forming the angles and curves more truly, and to impart a general smoothness and polish to the surface. This process resembles that of common wood-turning, but, from the nature of the material, is executed with greater ease and rapidity. The vessel is fitted upon a block, or chum, attached to the lathe, and the turning is performed by means of thin iron tools—few in number and simple in form.

Articles that require handles are passed from the lathe to the workshop of the HANDLER. These useful adjuncts are made by pressure in moulds, made of gypsum, and, after being sufficiently dried, are fixed on the vessel with "slip." The adhesion is so immediate and perfect that in most cases the article may be lifted by the handle, without danger, before it has left the bench of the operator. When the handle is fitted the superfluous slip is removed with a sponge, and the parts of junction smoothed round with a small tool; the article is then finished, unless a spout or lip is required, as in the case of jugs and teapots. These are made and attached in the same manner as the handles.

Plates, dishes, saucers, &c.—termed FLAT PRESSING—are made from moulds, which form the inside of the article, the exterior being given by "profiles" made of fired clay glazed. The clay is "batted" out to the required thickness and size, and laid upon the mould, which is placed upon a plaster block, having an iron axis and working on a pivot, the rotatory motion of which is given sometimes by machinery, but more often by the workman's hand. The clay is worked to the mould by the application of wet sponges, and the profile being pressed on gives the desired outline. In this state the mould is carried to a chamber, immediately behind the workman, heated to a very high temperature,\* and fitted round with shelves, where it remains till tolerably dry, when the profile is again passed over it, and shrinking, consequent upon evaporation, having taken place, it is easily removed from the mould.

Soup-tureens, sauce-tureens, jugs, teapots, &c.—termed HOLLOW WARE—are made from outside moulds, formed in two or more parts, according to the facilities which the shape affords for "drawing." The clay is prepared and batted out as in the "flat" pressing, and, each part of the mould being separately lined with the clay, the parts are fitted together, and a strap passed round to secure them in their places: the whole is then worked compactly together from the inside, with sponge, particular attention being paid to connect firmly that part of the article where the mould is divided. When sufficiently dry, the mould is removed, and the seams on the article well rubbed down: the surface is also smoothed with a sponge.

The ware, being finished from the hand of the potter, is brought by him upon boards to the "GREENHOUSE," so called from its being the receptacle for ware in the "green" or unfired state. It is here gradually dried for the ovens; when

\* The following are the degrees of temperature in which the different branches work:—

Platemakers' hothouse.....	108 degs. Fahrenheit.
Dishmakers' hothouse.....	106 " "
Pressers' shop.....	90 " "
Saucermakers' hothouse.....	100 " "
Printers' shop.....	94 " "
Throwers' hothouse.....	98 " "

These branches against which the temperature of the hothouse is placed require that heat for drying their work and getting it off the moulds, the outer shops in which they work the clay may be from five to ten degrees less.

ready, carried to the "SAGGER-HOUSE," in immediate connexion with the oven in which it is to be fired, and here it is placed in the "saggers." These are boxes made of a peculiar kind of clay (native clay), previously fired, not fusible at the heat required for the ware, and of forms suited to the articles they are to contain. A plate sagger will hold twenty plates, placed one on the other. A little dry pounded flint is scattered between them if china, and sand if earthenware, to prevent adhesion. The purpose of the sagger is to protect the ware from the flame and smoke, and also for its security from breakage, as in the clay state it is exceedingly brittle, and requires great care in handling when dry, or what is called "white." The "setters" for china plates and dishes answer the same purpose as the saggers, and are made of the same clay. They take in one plate or dish each, and are "stood" in the oven in "bungs," one on the other.

The hovels within which the ovens are built form a very peculiar and striking feature in the appearance of the Pottery towns, and forcibly arrest the attention and excite the surprise of the stranger, resembling, as they closely do, a succession of gigantic beehives. They are constructed of brick, about forty feet diameter, and thirty-five high, with an aperture at the top for the escape of the smoke. The ovens are of a similar form, about twenty-two feet wide, and eighteen to twenty-one feet high, heated by fire-places or "mouths" (about nine in number), built externally around them. Flues, in connexion with these, converge under the bottom of the oven to a central opening drawing the flames to this point, when they enter the oven; other flues termed "bags" also pass up the internal sides to the height of about four feet, thus conveying the flames to the upper parts. An aperture in the top allows the escape of smoke. When "setting in" the oven the firemen enter by an opening in the side, bringing the saggers with the ware placed as described; these are piled upon one another from bottom to top of the oven, care being taken to arrange them so that they may receive the heat (which varies in different parts) most suited to the articles they contain. This being continued till the oven is filled, the aperture is bricked up. The firing of earthenware bisque continues sixty hours, and of china forty-eight.† The ware is allowed to cool very gradually in the ovens for two days, when it is drawn in the state technically called "biscuit," or "bisque."

The ware when drawn from the oven is carried to the bisque warehouse, where it is examined, sorted, and put aside for further use. In this state it is ready for glazing, excepting when it is required for "printing," or a common style of painting, both of which processes are effected in the bisque. Of the painting it is only necessary to say that it is applied in this state merely for cheap decoration, but extremely coarse in comparison with the painting on the glaze termed enamelling.

There are two distinct methods of PRINTING in use: the bisque printing in general use, and the other on the glaze. The first is called "press-printing," and the latter "bat-printing." The pattern or subject is engraved upon copper-plates, of different depths and degrees of finish according to the style required. For the press it is engraved very deep, to enable it to hold a sufficiency of colour to give a firm and full transfer on the ware. The printer's shop is furnished with a brick stove, having an iron plate upon the top, immediately over the fire, for the convenience of warming the colour while being worked; a roller press and tubs of water. The printer has two female assistants, called "transferers," and also a girl called a "cutter." The copperplate is charged with colour, mixed with thick boiled oil, by means of a knife and dabber, while held on the stove plate for the purpose of keeping the colour fluid; and, the engraved portion being filled, the superfluous colour is scraped off the copper with the knife; and it is further cleaned by being rubbed with a "boss" made of leather. (A thick firm oil is required to keep the different parts of the design from flowing into a mass or becoming con-

\* This applies to earthenware plates. China plates are fired separately, in setters made of their respective forms.

† The quantity of coals necessary for firing a bisque oven is from sixteen to twenty tons; for a "glost" oven, from four and a half to six tons.



fused when under the pressure of the rubber in transferring.) A sheet of paper, of the necessary size and of a peculiar texture, called "pottery tissue," after being saturated with a solution of soap and water applied with a brush, is placed upon the copperplate, and, being put under the action of the press, the paper is carefully drawn off again (the copper being placed on the stove), bringing with it the colour with which the plate was charged, constituting the pattern. This impression is given to the cutter, who cuts off the superfluous paper about it; and if the pattern consists of a border and centre, the border is cut away from the centre as being more convenient to fit to the ware separately. The impression is then laid by the transferer upon the ware, is rubbed first with a small piece of soaped flannel to fix it, and afterwards with a rubber formed of rolled flannel. This rubber is applied to the impression very forcibly, the friction causing the colour to adhere firmly to the bisque surface, by which it is partially imbibed. It is then passed to the other transferer, who immerses it in a tub of water, and with a sponge washes the paper entirely away; the colour, from its adhesion to the ware, and being mixed with oil, being unaffected by the water. It is now necessary, prior to glazing, to get rid of this oil, which is done by submitting the ware to a heat in what are called hardening-kilns, sufficient to destroy it, leaving the colour pure. (This is a necessary process, as the glaze, being mixed with water, would be rejected by the print while the oil remained in the colour.)<sup>6</sup>

Connected with this branch of the subject is "BAT-PRINTING," which is done upon the glaze. The engraving for this style is exceedingly fine; indeed, many plates we have seen are as highly wrought as book plates, and executed by the best engravers; not unfrequently engraved in London. No greater depth is required than for ordinary book engraving; indeed, very good impressions have been taken from some of the copperplates engraved for the "Annals." As the impression is not submitted to the heat necessary for that on the bisque, the medium of conveying it to the ware being also much purer, the copperplate is first charged with linseed oil, and cleaned off by the hand, so that the engraved portion only retains it. A preparation of glue being run upon flat dishes, about a quarter of an inch thick, is cut to the size required for the subject, and is then pressed upon it, and, being removed, draws on its surface the oil with which the engraving was filled. The glue is then pressed upon the ware, with the oiled impression next the glaze, and being again removed, the design remains, though, being in a pure oil, scarcely perceptible. Colour, finely ground, is then dusted upon it with cotton wool, a sufficiency of which adhering to the oil, leaves the impression perfect, and ready to be fired in the enamel kilns.

The materials comprised in the various GLAZES, for china and earthenware are—Cornish stone, flint, borax, whitelead, glass, and whiting: these, having been ground together in proper proportions to the consistence of milk, form the glaze.<sup>7</sup> This process is effected in large buildings termed "dipping-houses" (china and earthenware being kept separate), fitted up with tubs for the glaze, and stages for the reception of the ware when dipped, upon which it is dried and heated by a large iron stove called a "cockle," from which iron pipes, extending in various directions, convey the heat throughout the whole extent of the "houses." Each dipper is provided with a tub of glaze, in which he immerses the bisque ware. We may note the results of practice and experience in giving facility and dexterity of handling, so necessary to success in this process. The ware is held so that as small a portion as possible shall be covered by the fingers; it is then plunged in the glaze, which, by a dexterous jerk, not only covers the entire piece, but at the same time so disperses it that an equal and level portion is disposed over the whole surface, which, being porous, imbibes and retains it. The ware is handed to the dipper

by a boy; another boy removes it when it is dipped. The glaze is opaque till fired, so that the design of printed patterns is completely hid after dipping till they have been submitted to the glaze fire.<sup>8</sup>

THE GLOST OVENS and process of FIRING are so similar to the descriptions given of the bisque firing that there is nothing worthy of remark except the difference of time in firing—china glaze being fired 17 hours, and earthenware 16 hours. When drawn from the glaze ovens the white ware is ready for the decorative branches of painting, gilding, enamelling, &c. &c.: the bulk of common printed ware is, however, finished at this stage.

In describing the further processes of ENAMELLING we shall commence with "GROUND-LAYING,"<sup>9</sup> as being the first in operation in all the designs in which it is introduced.

This branch is extremely simple, requiring, principally, delicacy and lightness of hand; the process is effected by a coat of oil adapted to the purpose, being laid upon the ware with a pencil, and afterwards levelled, or, as it is technically termed, "bossed,"<sup>10</sup> until the surface is perfectly uniform, as the deposit of more oil in one part than another would cause a proportionate increase of colour to adhere, and consequently produce a variation of tint. This being done, the colour, which is in a state of powder, is dusted on the oiled ground with cotton wool, to which it attaches itself, and the superfluity is cleared off by the same medium. If it be requisite to preserve a panel, ornament, or indeed any object, white upon the ground, an additional process is necessary, called "stencilling." The stencil (generally a mixture of rosepink and sugar and water) is laid on in the form desired, so as entirely to protect the surface of the ware from the oil; it is then dried, and the process, as previously described, ensues. It is then dried in an oven, to harden the oil and colour, and then immersed in water, which penetrates to the stencil, and, softening the sugar is then easily washed off, carrying with it any portion of colour or oil that may be upon it, and leaving the ware perfectly clean. It is sometimes necessary, where great depth of colour is sought, to repeat these labours several times. The "ground-layers" do generally, and should always, work with a bandage over the mouth, to avoid inhaling the colour-dust, much of which is highly deleterious.

We now arrive at the more elaborate and costly processes of PAINTING and GILDING. The colours used are mineral preparations (worked in essential oils and turpentine); and a very great disadvantage under which the artist labours is, that the tints upon the palette are, in most cases, quite different from those they assume when they have undergone the necessary heat, which not only brings out the real colour, but also, by partially softening the glaze and the flux, causes the colour to adhere to it. This disadvantage will be immediately apparent in the case where a peculiar delicacy of tint is required, as in flesh tones for instance. But the difficulty does not end here: for, as a peculiar and certain heat can alone give to a colour its perfect hue, and as the colour is continually varying with different stages of heat, another risk is incurred—that resulting from the liability of its receiving the heat in a greater or less degree, termed "over-fired" and "short-fired." We will cite rose colour or crimson, which, when used, is a dirty violet or drab; during the process of firing it gradually varies with the increase of heat from a brown to a dull reddish hue, and from that progressively to its proper tint of rose; but if, by want of judgment or inattention in the fireman, the heat is allowed to increase beyond that point, the beauty and brilliancy of the colour are destroyed, and it becomes a dull purple. On the other hand, should

the fire be withdrawn too early, the colour is presented in one of its intermediate changes, as already described. Nor must we forget to mention the liability to cracking and breaking in the kilns, by the heat being allowed either to increase too suddenly, or withdrawn suddenly; of course the larger and more costly articles are peculiarly hazardous. These vicissitudes render enamel painting in its higher branches a most unsatisfactory and disheartening study, and enhance the value of those productions that are really successful and meritorious.

The gold, being prepared for use (in which state it is a black dust), is mixed with oils similar to the vehicle used in painting, and is worked with the ordinary camel's hair pencil. It flows very freely, and is equally adapted for producing broad, massive bands and grounds, or the finest details of the most elaborate design. To prevent the necessity and expense of drawing the pattern upon every piece of a service where it is at all intricate, a "pounce" is used, and the outline dusted through with charcoal; this method also secures uniformity of size and shape. Women are precluded from working at this branch of the business, though, from its simplicity and lightness, so well adapted for them; the men resolutely opposing any attempts to infringe this "ancient regulation"—one that would be surely more honoured in the breach than in the observance. Firing restores the gold to its proper colour; which first assumes its character as "dead gold"; its brilliancy being the result of burnishing.

The ware being ready from the hands of the painters, gilders, &c., is carried to a receiving-room in connexion with the ENAMEL KILNS. The firemen select the ware from this room, according to the degree of heat it may require, and place it in that part of the kiln most likely to secure it. The different articles are ranged upon stages constructed of slabs or bats supported on props, all made of fired clay. The time of firing is from six to seven hours, according to the size of the kiln, and whether it contains any pieces of ware of unusual size and hazard, in which case the heat is brought forward very gradually. The "ground-laying" being executed with colours less fusible than those employed by the painters, the ware so decorated is fired in separate kilns, and at a greater degree of heat—a level, glossy surface being a great desideratum; and, as gold is often used as a decoration upon the "grounds," it would be liable to sink unless the under colour had been capable of enduring a greater heat than is required by the gilding. The kilns are formed of large clay slabs made of a common clay expressly for this purpose; they are about 3 feet 6 inches wide, 4 feet 6 inches high, and 6 feet 6 inches long, with circular tops, and having flues beneath and around them: the fire-places, or mouths, are at the sides, and the flames passing through the flues encircle the kiln externally. Great care is taken to prevent the admission of smoke or flame into the body of the kiln, the fronts of which are enclosed by iron doors, having in them small holes, through which the firemen, during the firing, occasionally draw trials of colour made upon small pieces of ware, and thus ascertain to a certain extent the progress of the heat. This, though a material assistance, still, being drawn from a particular part only, leaves a task requiring great care and nicety of judgment to manage successfully. Gold if not sufficiently fired will wipe off, and if overfired will not burnish.

The operation of BURNISHING is performed by females: the tools used for the purpose, called burnishers, are bloodstones, from hematite iron and agates, fitted into handles. The gold is first scoured with fine wetted sand, which tests the extent of the firing: if not sufficiently, the gold will not adhere, and therefore has to be repaired and passed through the kilns again; and if it be overfired, the brilliancy will be destroyed, and it requires to be thoroughly regilt. After sanding, the burnishers are applied very briskly, and immediately produce a polish which is increased in brilliancy by repeated action. A cloth dipped in a solution of whiting is occasionally used to clean the surface.

The processes we may take next are those of MODELLING and MOULDING.<sup>11</sup>

The moulds in general are made of plaster of Paris, which when properly prepared has the property of absorbing water so effectually that the moisture is extracted from the clay, and the ware is enabled to leave the mould

<sup>6</sup> A good printer is considered capable of taking off from twenty to twenty-five dozen plates per day.

<sup>7</sup> The glaze is so composed as to be suited to the nature and quality of the ware to which it is intended to be applied—the preparation is effected by previously fusing together the different substances of which it is composed so as to form vitreous masses; these are afterwards broken up and ground very finely in a mill.

<sup>8</sup> An able workman will dip about 700 dozen plates in a day.

<sup>9</sup> The term given to the process by which the level surfaces of various colours so extensively introduced upon decorated porcelain is effected.

<sup>10</sup> The "boss" is made of soft leather.

<sup>11</sup> The colours are metallic calces, incorporated with a very fusible flux; gold, precipitated by tin, furnishes the crimson, rose, and purple; oxides of iron and chrome produce reds; the same oxides give black and brown, also obtained from manganese and cobalt; orange is from oxides of uranium, chrome, antimony, and iron; greens from oxides of chrome and copper, the former class being by far the finer; blues from oxides of cobalt and zinc; the fluxes are borax, flint, oxide of lead, &c.



Articles of an ornamental form requiring moulds first come under the province of the modeller. The design being made, the article is modelled in clay, allowance being made for the contraction which the clay, whether porcelain or earthenware, undergoes in the processes of drying and vitrification. And this feature, so peculiar to the business, involves a serious difficulty, and one that is often fatal in its results. For instance, the contraction of earthenware is one-tenth, of china one-seventh, if pressed; and of earthenware, if cast, one-sixth, and china one-fourth.\* The increase of contractility in casting arises from "slip" being used for that purpose instead of clay. In this state it is poured into the moulds, where it remains till a sufficient contraction has taken place to enable it to leave the mould, and also, as a consequence, that it may have acquired a sufficient firmness to support its weight when relieved from it. As the best method of illustration, let us suppose the object to be a figure or group of exquisite symmetry, in which any deviation in the outline or form is, in proportion to the extent to which it occurs, a blemish or a deformity. The figure or group we will assume to be two feet high in the model. The slip has been poured into the moulds of the various parts (sometimes as many as fifty) of the subject; the shrinking that occurs before they can be taken out is to the extent of *one inch and a half*, after which they are put together by the "figure-maker," the seams carefully removed, and the whole worked upon to produce the finish of the original model. The group is then dried thoroughly, to be in a fit state for "firing"; and here again it suffers a further loss by evaporation of *one inch and a half*; and it is now consequently one foot nine inches. Again, in the "firing" in the bisque oven, its most severe ordeal, it is once more diminished to a greater extent, and is now altogether *six inches* less than the original, or *eighteen inches high*. Now, when it is borne in mind that this contraction should equally affect every part and portion of the object to produce a faultless whole, and also added to this the risks in the ovens of being "over-fired," by which it would be melted in a mass, and of being "short-fired," by which its surface would be imperfect, it must be admitted that very formidable difficulties present themselves; and considering that the finest and most elaborate specimens, whether of figures or ornaments, are the results of this process, it will cease to be a matter of wonder that so many objectionable forms occur, for, however good and pure the design and model may be, there is no protecting influence to save it from these casualties.

We may briefly indicate some particulars in which the Chinese and Japanese are still superior to their European rivals. Their transparent white glaze is generally below the European average, though specimens are occasionally seen superior to any of the Western productions. In their vitrifiable colours they have a very brilliant black not yet equalled, and a rich purple tinged with crimson which has never been approached in any of our imitations. Chaptal assigns copper as the basis of this colour, but appears not to have been able to ascertain the proportions of the composition. The deep green on the Japanese specimens brought to England by way of Java, two of which we have been permitted to examine by the gentleman to whom they belong, are superior to any similar colours produced either in China or Europe; but China again has a superiority in olive-green and in a rich orange, of which some magnificent specimens were to be seen a few years ago in the windows of a shop in Hanway-street.

These remarks are introductory to a visit to the principal Manufactories of Staffordshire, which we design to commence in our next number, preceding it by some description of the locality, and illustrating it largely by engravings copied from the best works produced at the several establishments.

or "deliver" with ease and rapidity. Prior to use the plaster is put in long troughs, having a fire running underneath them—by which means the water is driven off, and it remains in a state of soft, fine powder; and, if its own proportion of water be again added to it, it will immediately set into a firm compact body, which is the case when it is mixed to form the mould.

Moulds of fired clay of a peculiarly absorbent texture are also in considerable use, and where they can be introduced are preferred for their increased durability.

\* This is the average contraction. There may be a little variation in different manufactories.

## VISITS TO PRIVATE GALLERIES.

## No. XVI.

## THE COLLECTION OF THE RIGHT HONOURABLE LORD NORTHWICK.

At Northwick Park, Worcestershire.

HAVING in our last number given a detailed account of the works of Art contained in Thirlestane House, at Cheltenham, we now proceed to perform the same task with another collection belonging to his Lordship, which adorns his mansion in Worcestershire.

Northwick Park is situated in the above county, at a short distance beyond Moreton-in-the-Marsh, on the right hand of the high road from Oxford to Worcester. The land in this vicinity gracefully undulates, and on one of its gentle slopes the mansion is erected. Few situations in England remain so truly sylvan, and so perfectly isolated from the invasion of railways, or the vertical aspirations of tall chimneys. The anxious bustle of commercial life, the rushing journeys by steam velocity, and the slavery-like toil of factory labour, have no symbol here: it is a development of life so perfectly rural, and at the same time so enchanting, that it resembles a dream of youthful joy to those visitants, on whom time has showered the wear and tear of existence. The mansion itself is an erection of the last century, without any architectural ornament, possessing internally a noble range of apartments, admirably adapted for domestic comfort and enjoyment. The only feature, externally, having any pretensions, is the wing constituting the picture gallery; which is elegantly conceived, and was erected by his present Lordship, we believe from his own design. The house stands in the midst of a finely-timbered park, of considerable extent; a noble herd of deer, upwards of six or seven hundred in number, perambulate its grassy lawns, or repose, as if bivouacked, under the shade of the ancient trees. Large ornamental waters traverse the grounds, filled to such repletion with the finny tribe, that the angler's sport becomes no sport at all: it is a mere *battue*, if we may so term it, having no better word to express our meaning. Attached to the abode are flower gardens, blossoming in riotous luxuriance, and the usual horticultural and agricultural adjuncts, necessary to an establishment of the first rank.

It may well have been remarked by a foreigner who has recently travelled through England, that it is impossible to form an idea of the vast amount of the treasures of Art, which exist in the private possession of the nobility and gentry of this country. The present collection is an example of the kind: situated at a considerable distance from any city or town of consequence, the pictures at Northwick Park are almost unknown, and never seen, excepting by the Noble Lord's visitors and friends. However, there is here a complete abundance of artistic treasures. We feel greatly delighted in being the means of making them known, although, from a cursory catalogue, a very imperfect idea can be acquired of their various qualities and excellencies.

The Gallery, built as an addition to the mansion, is about the same size as the one we described last month, in our account of Thirlestane House: its interior decoration and construction are nearly similar. On entering the hall from the park, a corridor leads on the right hand to the gallery; the principal apartments are to the left hand, *en suite*, excepting a grand saloon on the first floor. An elegant winding staircase in the inner hall conducts to this saloon. This inner hall occupies the whole centre of the edifice to the roof; it is lighted from a dome constructed with great skill, and tastefully ornamented with the lotus leaf.

The gallery, corridor, hall, saloon, and all the principal apartments, are closely hung with pictures, while bronzes, sculptures, terra-cottas, carvings, miniatures, portfolios of drawings, missals, and Etruscan ware, all of *recherche* class, are here but secondary appliances of the banquet, offered to the voluptuary in Art. In the most secluded and unpretending positions, the eye lights upon some important work of Art or Antiquity which arrests the attention by its beauty. The visitor may roam about, and constantly discover fresh appeals to his admiration at the devotion of a life spent in their study, and the generous application of fortune, to the congregating of their most admirable examples.

## THE GALLERY.

P. P. RUBENS. 'Christ Delivering the Keys of Heaven to St. Peter in presence of the Evangelists.' On entering the gallery the first work which attracts notice is this very dazzling picture, in the centre of the further end. It was originally placed in one of the side Chapels of the Church named Notre Dame de la Chapelle, in the Rue Haute, at Brussels. There it formed a part of the monument erected to the memory of Jean Breughel, surnamed the "Velvet," and of Mary Coucke, his wife; and was engraved at that period by P. de Jode. Menaert, a pupil of G. de Crayer, and a writer on Art, especially names it in a work he wrote called "Le Peintre Amateur et Curieux," which gives an account of all the pictures in the Churches and religious establishments of Belgium, when he lived. The high altar of this same Church, which was erected from the design of Rubens, contained also a grand picture of 'The Assumption of the Virgin,' by the great painter.

Brussels was bombarded in 1695 by Marshal Villeroy, and sustained enormous damage in its public and private buildings; in some parts of the city the whole of the latter were reduced to ruins. The Church of Notre Dame de la Chapelle was so extensively injured, that the clergy sold the above two pictures, to pay the expenses of the repairs. The 'Assumption' was sold to the Elector Palatine, and the picture of 'Christ Delivering the Keys to St. Peter,' passed into the celebrated collection of Braunkamp; thence into that of Van Lankers, at Antwerp. In 1833 it was brought to England and purchased for the present collection, along with 'The Miseries of War,' by Wouwermans, from the same cabinet, which is now at Thirlestane House. To make a show of amends for the loss of the originals, copies were made of both the pictures by Rubens, and placed where the real ones stood. This occurrence is so usual in Flanders, that great mistakes and disappointment ensue to amateur travellers. At the present day some of the Churches have both the original and a copy. The original is frequently concealed by a curtain, as in the Church of the Dominicans at Antwerp: where the connoisseur expects to see the famous picture of 'The Flagellation,' by Rubens, he finds a feeble copy; and, should he fail to express his opinion to the sacristan, he may depart with an unjust impression on his mind. On speaking to the official before named, the traveller is conducted to another part of the Church, a dirty, dingy green curtain is drawn aside, and Rubens stands in full glory. The present picture of 'St. Peter' speaks for itself: it is one of those grand works, so full of breadth and so overpowering in colour, that no criticism on the master can reach it.

SCHIAVONE. 'Bethsheba.' Half-length.

CLAUDIO CORNELIO. 'Portrait of Philip II.'

ROCHARD. 'St. Catherine'; a copy from the picture by Raffaele in the National Gallery.

Sir A. MORS, 1558. Portraits of 'The first Husband of Mary Queen of Scots,' and of 'Queen Mary I.,' brought from a chateau near Aix-la-Chapelle in 1836.

CORREGIO. 'The Virgin with the Infant Saviour.' When Art first broke forth in Italy, and reached at once the pinnacle of excellence, the clergy and pious persons were amongst the most eager of its patrons, to obtain representations of the Holy Mother and the Divine Child. Every great painter, and the lesser ones also, have left hundreds upon hundreds to posterity, of this same universal subject. In all collections, and in all galleries, 'The Virgin and Child' is repeated; and as it offers to Protestant eyes always, a lovely and modest young female, and a graceful infant, which are two of the most enchanting objects human vision can ever contemplate, it is not to be wondered at, that when they boast the highest charms of the painter's skill and imagination, they should be coveted beyond almost all other compositions. It well nigh makes us regret that we are not a Roman Catholic people, to have given us the enjoyment of Madonnas and the Infant Saviour from the pencils of Etty, Eastlake, Hilton, and many others; instead of resorting to Venuses and Cupids, or what is much worse, lascivious bathers and *corps de ballet* girls. With what different feelings do we approach the picture of Corregio we are now recording. We need not describe it: it is the same composition, on a larger scale, of the two figures in the small 'Holy Family' in the National Gallery—the St. Joseph at work, in the background, being omitted. Having already pre-



misled the unremitting demand for this subject at an epoch when individuals purchased pictures direct from the painter, actuated by the double impulse of piety and admiration of Art, it is impossible, and even ridiculous, to believe that a successful composition of 'The Virgin and Child' was not frequently repeated, and these replicas demanded of the artist. Corregio lived so obscurely that Vasari says but little of his life, though he speaks of his great works. The tradition of his early death, occasioned by a fever, induced through carrying a load of copper money; the picture of 'The Mulester,' in the Duke of Sutherland's Gallery, painted as a sign to an inn; and 'The Agony of Christ in the Garden,' given for a debt of four crowns,—all concur in strengthening our belief that the repetition of subject may certainly proceed from the same hand. Excepting the great frescoes at Parma, all his works depend for originality on tradition alone; history offers no resources. We are, therefore, bound to judge theoretically, and endeavour to discover what constitutes this excellence, so universally admired. And this is no easy task, for, of all the great painters of Italy, Corregio is the most mystical. He is of no school; the pupil of no master. He is his own originator, thought for himself, and thought like no one else. It has been said of him—"Si ses figures pouvaient devenir marbres, malheur aux statues antiques"; and among the few incidents recorded of his life, it is believed that he first dawned in Art as a maker of plaster images; to which circumstance he is indebted for that *souplesse* in his figures, and the perfect rotundity of limb, so imitatively displayed. Arnibal Caracci, in the writings he has bequeathed us, says—"All other painters have left representations that might exist, but those of Corregio are realities: I am incapable of explaining my meaning, and find it impossible to make that understood by others which I am fully sensible of understanding myself." After this we may close all remarks on the fine picture which has given us the occasion; every observation we have made is equally applicable to another superb replica, by the same painter, on one of the screens in this gallery, being 'The Christ Bound, and the Painting Virgin,' usually called the 'Ecce Homo'—the same composition as the picture in the National Gallery, purchased of the Marquis of Londonderry. The picture now under notice, of 'The Virgin and Child,' was purchased, on its first arrival in this country from Spain, by the late Lord Radstock, for a very large sum; and has always borne a high character.

MURILLO. 'Virgin and Child'; from the collection of Joseph Bonaparte, ex-King of Spain.

PARMEGGIANO. 'Portrait of Cosmo de Medici.' Idem. A repetition of 'The Holy Family,' now at Thirlestane House. This picture was possessed by the Chevalier Erard, and thence obtained.

EL MORETTI. 'The Salutation.' It belonged previously to Mr. Willet, and was brought to England by Mr. Grignon.

VANDYCKE. Whole-length portraits of 'The Princess Mary, Daughter of Charles I.,' and 'William II., Prince of Orange.' They were the parents of King William III. A capital picture of Vandyck's free pencilling.

MARQUE. Portrait of 'Prince Arthur, the Brother of Henry VIII.'

GREUSE. 'Two Children at a Window,' said to have been his own children; and one of his most precious and agreeable works. It is pencilled with a delicacy truly astonishing, and treated with the sweetest loveliness and grace. This little gem may fairly compete for execution with the most skillful artists of the school of G. Dou.

DOMENICHINO. 'Timonides brought before Alexander,' from the story related in 'Plutarch's Morals.' Vide Plutarch.

LUTERUS. Large landscape, 'View of Harrow from Hampstead.'

F. MILLE. 'Landscape and Figures.'

BENEDICTO GAROFALO. 'The Annunciation.'

SCHOOL OF BOVIS. Landscape, 'Hilly Scenery.'

S. ROSA. 'Figures among Egyptian Ruins,' among which is the head of Memnon.

CRO FANUS. An old copy from Titian, of the famous 'St. Peter Martyr.'

EMMONSTOWN. 'The Soldier's Wife.'

PONSONS. 'Christ Curing the Blind.'

FRASER. 'The Antiquary.'

JAN FET. 'Still Life, Fruit, and Birds.'

BROOKING. 'Calm, with Shipping.'

PAUL BAIL. 'Landscape, many Figures.'

SCHOOL OF GUIDO. 'Holy Family and St. John.' (Circular.)

FILIPPO LIPPI. 'Virgin and Child.' A small antique of the highest order of excellence; nothing in its class can surpass the beauty of the colour, the careful yet firm painting, and the grace of the figures: it is in the freshest state of preservation.

Head of Christ. (Circular.)

G. POUSSIN. Large landscape, with the story of 'St. Hubert and the Stag.' This magnificent picture is from the Francavilla Palace at Rome.

'The Nativity.' A fine picture, which has been constantly attributed to Corregio, but is more probably by Biscaino.

GUERCINO. 'Endymion'; from the collection of Lucien Bonaparte; half-length, of life size.

JOSEPH F. NOLLEKENS. 'A Musical Conversation of frotto, at Wanstead House.' The Earl and Countess of Tilney are on the balustrade, and there is a numerous party dressed in the showy costume of the reign of George II. The artist was a pupil of Watteau, as the price proves which was given for this picture—£127. ls., at the sale at Wanstead House, in June, 1822. From the great excellence of this work, and its close analogy to his master, it appears most likely, from the extreme rarity of his authenticated performances, that he has been deprived of the honour due to his talent, by their being attributed to Watteau.

PETER NEERS. 'Interior of a Church.'

R. WESTALL, R.A. 'Death of the Virgin.'

F. MILLE. 'Landscape, Buildings and Figures.'

TITIAN. A grand landscape, with 'The Holy Family and Angels,' called 'The Repose'; the figures of small life size. We have here an extraordinary fine work of Art, which, although named as being painted by Titian, has in some respects a resemblance to Giorgione. The picture unites the respective high qualities of both; so that it becomes difficult to decide its paternity with certainty. It is indeed a magnificent work, and rivets the attention almost more than any other in this gallery, from its magical management of colour. It was brought into England by Mons. De la Hante.

R. LEE, R.A. Large landscape, with a stream and mill—'View in Devonshire.' We regret that we cannot accord much praise to this artist's works in Lord Northwick's collection, as they have the appearance of being executed with a slovenly haste.

GUERCINO. 'Mary Magdalen'; half-length, from the gallery of Lucien Bonaparte.

TITIAN. 'St. Jerome Praying.'

... 'The Virgin Enthroned.'

LUIGIO CARACCI. 'St. Genevieve supplicating the Angel of Mercy to sheath the Sword of Justice, and extirpate the Plague at Marseilles.'

GUERCINO. 'Virgin and Child.'

... 'Virgin and Child.'

TITIAN. 'Portrait of Pope Clement VII.'

After RAFFAELLE. Copy, painted in water colours by Wilkins, from the picture of 'The Virgin, Child, and St. John,' by Raffaele, which was brought from Spain by Sir Thomas Barwis, and is now possessed by the King of Bavaria.

L. BACKHUYSEN. 'Sea Piece—Breeze and Shipping.'

LUIS DE MORALES, surnamed "El Divino."

'Christ Bearing his Cross,' life-size. Of the Spanish school no painter justified the surname above quoted more than Morales, for no artist of that country ever produced expressions of divine sorrow with such intensity. The touching reality of meekness in agony, and pious grief, are here depicted with true ascetic force of feeling and genius. It is to be regretted he is so little known, and that his pictures are so rare in England. The basis of his conceptions approach the manner of L. Da Vinci, or sometimes S. Del Piombo. In the portraying of sainted sorrows he is unequalled, and he rendered them still more sublime by the sombre tone of his colouring.

FRASER. 'Teniers in his Studio, painting the Temptation of St. Anthony.'

CARLO CIGNANI. 'Portrait of Pope Pius V.'

L. BACKHUYSEN. 'Sea Breeze and Shipping.'

This picture, and the one we have previously noticed, are among the finest works of this master.

BENEDICTO MONTAGNA. 'The Virgin Enthroned, and Saints'; life size.

DOMENICHINO. 'Grand Landscape, with Figures of our Saviour and the Pilgrims of Emmaus.' One of a series by this great painter, from the Justiniani Palace at Rome. Of this magnificent work

we can only speak in the highest praise, for its noble and classical character. Among the few painters who have represented landscapes as ideal, and poetical conceptions, and elevated an agreeable branch of Art into a higher scale, may surely be placed Domenichino; while the episodes with which he adorns them, have all the value and excellence of the first-rate historical conceptions of the Italian masters.

... 'Portrait of Lord Seymour.'

MARTO DI FALFRO. 'Portrait of a Man with a Beard.' This name is rarely met with: he is believed to have been a pupil of Giorgione, and the picture in question has a perfect resemblance to that master's manner. His works are very rare—having principally painted grotesques as architectural decorations, lived an irregular life, and died early—as is related, in military service.

ZOUER. 'Portrait of the Duke of Norfolk.'

SIR G. KNELLER. 'Portrait of Lord Lechmere.'

A. CARACCI. 'Venus Sleeping,' life size. The goddess of beauty has her back turned to the spectator, when reposing. The treatment combines the highest qualities of Art for grace of outline, anatomical display, truth of drawing, and vigorous execution. It would be *Physic* for the English school, if it were placed in a public gallery.

VANDYCK. 'Portrait of Algernon Percy, Earl of Northumberland.'

A. DEL SARTO. 'Charity.' Figures of life size; signed and dated 1536. From the collection of Joseph Bonaparte. This is a favourite subject of the painter; several well-authenticated pictures of it, are in various collections. The present example does not add in excellence to any others we are acquainted with.

QUENTIN MATYS. 'Portrait of a Priest.'

RUBENS. 'Portrait of a Gentleman.'

HOLBEIN. 'Portrait of Fisher, Bishop of Rochester, holding in his hand the Cardinal's Hat which was presented to him by the Pope.' Independent of its historical value, it is a remarkable work as a specimen of portraiture when the Arts were struggling to free themselves from the formalities of their early adoption. Holbein has here emancipated himself from the flatness and map-like delineations of his early works; and this picture has a rotundity of feature and vigour by no means impaired on its being placed next to a very fine male portrait by Rubens. The hands are admirable in drawing, having life and animation in the outline.

ZURBARAN. 'St. Francis worshipping the Virgin and Child.' The Spanish school being so little known in England, and the manner of its great masters is so little discriminated, that we may compare the style of Zurbaran as having some relation to that of Caravaggio, but somewhat imbued with Titian-like colour. This he may be presumed to have acquired from his master, Juan de las Roelas, who himself studied under the great Venetian. We have here a very fine specimen, which, an examination, fully bears out our remarks.

GUIDO. 'Head of St. Peter' (penitent).

F. FRANCAIA. 'The Holy Family.'

L. DA VINCI. The same subject, from Mr. Willett's collection, and previously in that of Mr. Grignon.

JULIO ROMANO. 'St. Cecilia, with Saints and Angels,' after a celebrated work of Raffaele.

A. KAUFFMAN. Portrait of herself in Grecian costume, painted for Prince Poniatowski.

C. POELENBERG. 'Large Landscape, with Nymphs and Satyrs,' from the collection of the Chevalier Erard. A large and elegant picture, and one of the most important productions of this graceful painter.

S. DEL PIONNO. 'Portrait of Alexander I., Grand Duke of Tuscany.'

S. ROSA. A pair of oblong 'Landscapes with Figures.'

Idem. A large historical picture of 'The Vision of Enca.'

FRASER. 'Interior of a Highland Cottage.'

G. ROUSSEAU. Classical 'Landscape and Figures.'

TINTORETTO. 'Portrait of Titian.'

CRISTALL. A water-colour drawing of 'A Woman Milking.'

A. KAUFFMAN. 'Dido.'

REMBRANDT. 'Head of a Schoolmaster,' full of the most astonishing, though apparently escape, vigour.

SIR J. REYNOLDS. 'The Flight into Egypt,' in a landscape. So singular a subject by him, might



be open to doubt, if it were not well authenticated. He had evidently thought of Murillo.

FRASER. 'The Stirrup Cup at the Inn Door.'  
G. DE CRAYER, VAN UDEN, and SNYDERS. 'An Historical Incident in the Life of Rodolph of Hapsburg, the first Emperor of the House of Austria.' The landscape is by Van Uden, the animals by Snijders, and the figures by G. de Crayer. It is a large picture, and such a combination of artistic talent has produced, as may be imagined, a very magnificent *ensemble*.

TINTORETTO. 'Portrait of a Gentleman.'  
MAAS. 'The Lacemaker.'  
SWANEVELDT. Landscape, 'The Flight into Egypt.'

EGLOON VAN DER NEER. 'Cavalier and Lady.'  
P. DE HOOGE. 'Interior—Females working.'  
D. ROBERTS, R.A. 'View of Granada.'  
A. ELSEIMER. 'St. John Preaching to the Multitude.'

PALMA VECCHIO. 'Virgin and Child, with attendant Saints,' life size.

SNYDERS. 'A large Boar Hunt.'

MAAS. 'The Worship of the Three Kings.'

ROTTENHAMMER and BRUGHEL. 'Virgin and Child, in a landscape, with many Flowers.'

DISTRICT. 'Nymphs, with Cattle, in a Rocky Scene.'

CANALETTO. 'View of the Palace Marioski, on the Grand Canal, Venice.'

BRUGHEL. 'Diana and Pomona, in a landscape, with Flowers.'

MURILLO. 'The Holy Family.'

GLOVER. Landscape, 'View at Harrow.'

ALBANO. 'Landscape, with Figures.'

... 'The Holy Family.'

T. CRESWICK, A.R.A. 'Landscape—Evening.'

It gives us great pleasure to see this delightful picture in such association; and its rich glow of evening hues, bears well up in solidity with the deep-toned pictures of former times, which surround it.

GUIDO DA SIENNA. 'The Virgin and Child.'

RAFFAELLE. 'The Holy Family.' This is a very fine picture, and has every trace of being a true work; but being hung so high, prevents a critical examination.

D. ROBERTS, R.A. 'Rouen Cathedral.' We may safely affirm, that the best pictures of this esteemed native painter are in Lord Northwick's possession; being less mannered than the Eastern scenes he has latterly depicted.

ANDREA DEL SARTO. 'The Wife of Cato.'

Idem. 'The companion; 'The Wife of Tarquin.'

A. CUYP. 'Cows on the Banks of a River.'

GLOVER. Landscape, 'View at Harrow.'

N. POUSSIN. 'The story of Polyphemus in a landscape, where the Colossus is represented seated on a mountain. It is engraved, and came from the collection of Lord Radstock.'

JAN STEEN. 'A Fête Champêtre.'

CLAUDE. An elegant 'Landscape with Figures,' and of his highest quality.

... 'Portrait of Charles VIII.'

LUDOVICO CARACCI. 'The Decollation of St. John.' Formerly in the collection of Mr. Lock, of Norbury Park.

#### ON VARIOUS SCREENS, &c.

GUIDO. 'St. Jerome Praying.'

BRICKHEIDEN. 'View in a City.'

NETSCHER. 'Portrait of a Princess of the House of Nassau, with a Dog.'

CORNELIUS JANSSEN. A pair of portraits of 'Viscount Falkland,' and 'Lady Falkland, his Wife.'

After L. DA VINCI. 'St. John.' The original is at Thirlestane House.

A. KAUFMAN. 'A pair of Small Historicals.'

D. TENIERS. Landscape, 'A Skirmish, and Soldiers shooting Peasants.'

CORREGIO. 'Christ Crowned with Thorns, and the fainting Virgin.' Having already indulged ourselves in some passing remarks on the works of this great artist, it becomes superfluous to reiterate the same here. This repetition of the well-known example in one National Gallery has all the type of the master. On the most rigid view, scarcely any difference can be discerned, excepting, perhaps, that the  *morbidezza*  of the flesh in this, is superior in tone.

... 'Portrait of a Gentleman.'

... 'Portrait of a Gentleman, antique.'

... 'An Italian Landscape—Travellers Halting.'

... 'An Italian Landscape, with Buildings.'

Sir J. REYNOLDS. 'Portrait of the Earl of Bath,' half-length, in his robes.

T. WEBSTER, R.A. 'The Village Fair,' full of characteristic figures; a fine picture.

J. LEWIS. 'An Old Man.'

FARNIER. 'The Schoolboy.'

WATTEAU. A drawing of heads in red chalk.

VAN HUYSUM. 'Still Life, and Silver Vases.'

At both ends of the Gallery are large compartments, above the pictures, containing compositions of many figures, painted in *grisaille*, by the Cavalier Vincenzio Cammucini, of Rome; besides an historical bas-relief by an English sculptor named Dear, who died at Rome, in 1793. Among other rarities of Art, is a wonderful group in ivory, of 'The Crucifixion,' with many figures after the design of Michael Angelo, which is well known to connoisseurs, by the fine ancient print existing. The execution of this carving is so masterly, that if we were certainly informed that he ever worked in this material, we should have no hesitation in attributing it to his hand. Another very important relic of high Art is here, framed and glazed, and formed into the top of a table. It is the original and first drawing made by Flaxman, R.A., for the famous 'Shield of Achilles.' It was either stolen or mislaid, and another drawing was subsequently made, with some variations from this, the original idea.

#### THE CORRIDOR.

TINTORETTO. 'Venus and Adonis.'

... 'An Upright Landscape.'

... 'Landscape, with the Flight into Egypt.'

PETER WOUWERMANS. 'A Battle Piece.'

BERKHEIDEN. 'A Street Scene in Amsterdam.'

GUARDI. A pair of 'Views in Venice.'

BROOKING. 'A Storm at Sea.'

G. MORLAND. 'Figures in a Quarry.'

J. OSTADE. 'Boors Dancing.'

WARD. 'Interior of a Dairy.'

VANDER MEULEN. A small 'Battle Piece.'

HONDEKOETER. 'Peacock and other Birds.'

Admirably painted, as most of this artist's works usually are. The German Doctor must surely have been dozing, when he calls Hondekoeter, the *Raffaello* of cocks and hens. *Vide* "Waagen on Works of Art in England," vol. iii., page 115.

... A pair of pictures of 'Horses Watering,' and 'Horses Exercising,' in landscapes.

School of MURILLO. 'Assumption of the Virgin.'

MIGNARD. 'The Nativity,' engraved by Poilly.

An elegant and highly-finished picture.

GAINSBOROUGH. 'Landscape, with a White Horse.'

VERBOOM. 'Interior of a Forest, with Water.'

MICHEL CARRE. 'Landscape and Cattle.'

BRUGHEL. A pair of sacred subjects—'Christ Curing the Blind,' and 'Christ Preaching to the Multitude.'

FRANKS. 'An Historical Subject'; many figures.

BRACKENBERG. 'The Showman.'

HANCOCK. 'Two Dogs at Play.'

J. ALLEN. A small 'Town Scene.'

... 'The Crucifixion.'

... 'Christ Mocked.' An antique.

CIRO FERRI. 'The Conversion of Clovis.'

... 'Landscape and Waterfall.'

GUIDO. 'Small Head.' (Oval)

... 'Head of a Cardinal.'

J. WILSON. 'The Battle of Trafalgar.'

G. BARRETT. Water-colour drawing, 'View of London.'

Idem. 'A Classical Landscape.'

PATHE. 'Landscape, Ruins, and Figures.'

J. JANSSENS. 'A Ball in the Old Palace at Whitehall'; many figures.

... 'The Royal Palace of the King of Naples, with the Procession thereto of a Turkish Ambassador'; numerous figures, most exquisitely and elaborately painted.

ROMNEY. 'The Portrait of Lady Hamilton when called Mrs. Hart.' A most delightful resemblance of this celebrated and fascinating lady. "Sa beauté ravissante," as the French would say, might well excuse the follies of the sterner sex. "No power or strength her charms could oppose; we all love," &c.

J. WILSON. 'The Battle of the Nile.' The prize picture in the competition offered by the British Institution.

BOURGOINNE. Large 'Battle Piece.'

J. WILSON. 'Marine Subject.'

BRUGHEL and VAN BALEN. 'Holy Family and Angels,' in a landscape.

VAN DER CAPELLA. Marine. 'A Calm on the Seacoast.'

C. LANDSEER, R.A. 'Cinderella.'

HOLBEIN. 'Portrait of the Earl of Surrey.'

J. WEBSTER, R.A. 'Smugglers on the Look-out.'

... 'Portrait of Villiers, Duke of Buckingham.'

HOLBEIN. 'Portrait of Sir J. Paines.'

ROMNEY. A study of two female heads, representing 'L'Allegro e il Penseroso.'

ALEXANDER VERONER. 'Dead Christ, and the Maries.'

ARTOIS. 'Landscape, with Louis XIV. and a Hunting Party.'

GOODE. 'Reading the Newspaper.'

DISTRICT. 'Diana and Nymphs,' an engraved picture.

TERBURG. 'Portrait of a Gentleman.'

... 'Portrait of a Gentleman.'

... 'Portrait of the Mother of Mary Queen of Scots.'

... 'Whole-length Portrait of Viscount Lisle, in rich costume.'

BRONZINO. 'Portrait of a Gentleman.'

... 'Portrait of a Gentleman.' (Italian.)

ZOFFANL. 'Garriok, Mrs. Betterton, and another.'

... 'Portrait of Lord G. Hamilton.'

... 'Small Portrait, on Horseback, of the Archduke Ferdinand.'

A. CARACCI. 'Venus Rising from the Sea.'

A charming composition of the female form; replete with the graces and charms of ancient Greek Art.

LE DUC. 'The Toilet.' A remarkably fine specimen of the master; painted with unusual care and brilliancy.

ALBANO. 'Christ and Mary Magdalen'; very characteristic of the master; more deeply imbued with elegance, than divine sentiment.

... 'St. Francis praying.'

... 'The Portrait of Rabelais.'

JORDAENS. 'The Infant Prince of Orange, in an Historical Scene.'

... 'An Antique Portrait.'

S. ROSA. 'Landscape, with Rocks and Figures.'

... 'Antique Portrait of a Lady.'

HUGTENBERG. 'Courtyard of a Château, with Figures of Cavaliers, Horses, and Attendants.'

MIGNARD. A small copy of 'The Holy Family, with an Angel strewing Flowers,' by Raffaele, now in the Louvre, which was painted for Francis I., and usually named 'The Million.'

D. TENIERS. 'Rocky Landscape, with Waterfall, Nymphs, and Satyrs.'

J. FET. 'Dead Birds and Accessories.'

GUIDO. 'The Magdalen.'

BRUGHEL. 'A Procession of Peasants.'

GUIDO. 'Head of St. Jerome.'

G. POUSSIN. 'Italian Landscape.'

Idem. 'Landscape, Figures, and Cattle.'

N. POUSSIN. 'Italian Landscape.'

T. WEBSTER, R.A. 'Head of a Shepherd Servant, at Northwick.'

D. TENIERS. 'Boors Smoking.'

GLOVER. 'Large Mountainous Landscape, View in Switzerland, with Mont Blanc.'

L. VERBORCKHOVEN. 'Coast Scene—A Calm.'

School of GUICH. 'Coronation of the Virgin' (circular).

BASSANO. 'Christ Bound.'

... Historical.

J. W. WRIGHT. 'Virginius.'

ROMANELLI. 'Nymph and Cupids.'

R. SMIRKE, R.A. A pair of conversation subjects.

... 'Marine—A Gale.'

... 'The Triumph of Bacchus,' *grisaille*.

... 'The Adoration,' antique, early German.

It is one of the finest existing, and in the most perfect preservation. The draperies, ornaments, and details are gorgeously worked out; and it is an admirable example of the period.

... 'An Italian Landscape.'

... 'An Incantation.'

E. CHILDE. 'Battersea Bridge by Moonlight.'

... 'Portrait of a Gentleman.'

... 'Portrait of a Gentleman, antique.'

... 'An Italian Landscape—Travellers Halting.'

... 'An Italian Landscape, with Buildings.'

Sir J. REYNOLDS. 'Portrait of the Earl of Bath,' half-length, in his robes.

T. WEBSTER, R.A. 'The Village Fair,' full of characteristic figures; a fine picture.

J. LEWIS. 'An Old Man.'

FARNIER. 'The Schoolboy.'

WATTEAU. A drawing of heads in red chalk.



... A drawing of Joachim Renaut, Seigneur de Gamaches, Marechal de France, 1461.

## THE LIBRARY.

BAROCCIO. 'The Head of a Man.'  
Sir J. REYNOLDS. 'Girl, with Kitten.'  
W. HILTON, R.A. 'Venus and Cupid.'

On viewing this admirable picture, how much regret do we find mingled with our delight, that the author of so fine a work should not have been appreciated according to his merits, while living! The early history of our school will relate very humiliating tales of neglected genius. The reproach is the greater, as we boast of our refinement and civilization, and can appreciate the great painters of antiquity, while the author of a composition like this, little inferior in skill to Parmigiano, pined and prematurely died in the midst of his unsold performances.

S. PETER. 'Landscape—by Moonlight.'  
AGOSTINO CARACCI. 'A Gentleman in a Ruff.'  
ROMNEY. 'Portrait of Mrs. Jordan.'  
TINTORETTO. 'Portrait of a Doge.'  
MIGNARD. 'Portrait of the Countess de Soissons, Mother of Prince Eugene of Savoy.'  
A. FRASER. 'Portrait of his Daughter, carrying Fruit.'

NETSCHER. 'Portrait of Sir W. Temple.' Small half-length.

C. RUFEL. 'Fruit,' &c.; highly finished.

F. MOLA. 'A Sibyl.'

EDMONSTONE. 'A Peasant Girl.'

NETSCHER. 'Portrait of Lady Temple.' Companion to the preceding.

D. TENIERS. 'An admirable Pasticcio, representing Christ dead, the Virgin fainting, and two Angels.'

MIGNARD. 'Portrait of the Duchess de Mazarin.'  
... Two small oval portraits of 'The King and Queen of Bohemia.'

MIGNARD. 'Portrait of Mde. de Montpensier.'

NETSCHER. Small portraits of 'The Grand Pensioner De Witt,' and of 'A Lady.'

VAN DER MEULEN. 'Battle Piece.'

... Small portrait of 'A Lady,' in Spanish costume.

... Small half-length of 'A Lady.'

... 'A Battle Piece.'

... 'Portrait of a Lady.'

## DRAWING-ROOM.

ANDREA VERONICA. 'The Adoration'; antique.  
DE WITTE. 'Interior of a Church.'

C. STANFIELD, R.A. 'View of the Lago Maggiore.'

... 'Sketch of an Historical Subject.'

... 'Portrait of Ann of Cleves.'

A. MANTGNA. 'Holy Family and St. John.' Engraved by Marc Antonio.

C. STANFIELD, R.A. 'View on the Saône, at its junction with the Rhone, near Lyons.'

H. HOWARD, R.A. 'The Lady in "Comus".'

GUERINO. 'Virgin, Child, and St. John.'

E. V. RIPPINGILL. 'Poissardes Playing at Cards.'

... 'Portrait of Henry Duke of Gloucester.'

GLOVER. Large landscape, 'View of Conway Falls.'

A. KAUFFMAN. 'Nymphs,' &c.

Idem. 'Nymph Stung by a Snake.'

Idem. 'Strewing Flowers.'

GISELFI. 'Large picture of Italian Ruins.'

A. KAUFFMAN. 'Apollo and Nymphs.'

Idem. 'Nymph and Cupid.'

Idem. 'Female Kneeling.'

P. REINAGLE. 'View on a River, with Cattle.'

... 'Portrait of the Duke of Monmouth.'

EDMONSTONE. 'Fishermen's Children.'

D. ROBERTS, R.A. 'Interior of the Church at St. Trond, Belgium.'

EDMONSTONE. 'Seashore—Italian.'

ALBANO. 'Grand Landscape, with Mythological Figures.'

EDMONSTONE. 'The Organ Grinder.'

S. HART, R.A. 'Interior of Westminster Abbey.'

... 'A Portrait.'

\* It gives us great pleasure to inform our Subscribers, that Lord Northwick has, in the handsomest manner, lent us his superb picture, by one of the greatest ornaments of the British school, for the purpose of engraving and distributing in a future number of our Journal. It is now in the hands of the engraver, and will form one of a series of original engravings we intend issuing with our Journal, after the finest pictures of our own artists.

## DIXING-ROOM.

The fine portraits hung on its walls are all of life size, in excellent preservation, and of the highest quality of the respective painters. They form a suitable and delightful decoration to an apartment, which, in most mansions, is frequently of primitive plainness; but here individuals, now known to us only by their pictorial resemblances, or historical reminiscences, appear as if they formed part of the social scene. A fertile imagination may readily fancy a friendly communion with great personages, or celebrated characters who have long since passed away.

Sir G. KNELLER. 'Portrait of Sir John Rushout.'

VANDYKE. 'King Charles I., whole length, sitting with his Son, afterwards Charles II.' This magnificent triumph of portrait painting is placed over the sideboard. It has long been an heirloom in Lord Northwick's family, its possession being described in an inventory of effects belonging to one of his ancestors, dated in 1695. The works of Vandyke are so well understood and appreciated in England, that we have only to say this royal portrait is one of his very finest.

Sir J. REYNOLDS. Whole-length portrait of 'The Duchess of Hamilton.'

Sir G. KNELLER. 'Portrait of the First Lord Sandys.'

DOBSON. 'Whole-length Portrait of Henrietta Maria, with Prince Charles.' Our own school may well be proud of this contemporary of Vandyke; and here, in juxtaposition with the superb Charles I., it stands in honourable rivalry.

HOUGHTON. 'Portrait of the King of Bohemia.'

VANDYCK. 'Half-length Portraits of Prince Maurice and Prince Rupert,' in one picture, over the fireplace.

MYTENS. 'Portrait of Prince Henry.'

Idem. 'Portrait of King Charles I.,' painted the year of his accession to the throne.

CORNELIUS JANSSEN. A large picture of six persons, being Sir James Rushout, ancestor of the present Lord and his Family. Whole lengths.

HOLBEIN. 'Portrait of Edward VI.,' whole length.

Sir G. KNELLER. 'Portrait of Addison.'

## SMALL LIBRARY.

D. ROBERTS, R.A. Large Picture of Antwerp Cathedral.

CORNELIUS JANSSEN. Two Female Portraits.

## SALOON.

S. ROSA. Grand Battle Piece.

C. POELENBERG and BERGHEM. Landscape, 'Diana and Nymphs.' The united pencils of these great painters here produce a scene of perfect elegance.

N. BERGHEM. 'Landscape and Cattle.'

DE WITTE. 'Interior of a Church in Holland.'

GAINSBOROUGH. Portrait of himself.

EDMONSTONE and FRASER. 'Italian Peasants.'

GAINSBOROUGH. 'Portrait of William Pitt, when young.'

... 'Portrait of a Gentleman.'

MOUCHERON. 'Garden Scene and Figures.' Although this painter usually indulges in romantic scenery, he has here succeeded admirably in a subject more indicative of refined civilization.

C. VERONESE. 'Christ's Agony.'

LINGELBACH. 'Italian Port and Figures.' In every quality of Art closely approaching the fine execution of N. Berghem in similar subjects.

... 'Portrait of Margaret of Scotland, Sister of Henry VIII.'

LUCA GIORDANO. 'Galatea.'

L. HANDEY. 'The Pool of Bethesda.'

TILBORG. 'The Peasant's Repast.'

JOHN WILSON. 'Leith Harbour.'

DIERICK. 'Landscape and Figures.'

INSKIPP. 'The Fortune-tellers.'

S. ROSA. 'Rocky Coast, with Figures.'

CARACCI. 'The Nativity.'

STANLEY. 'View at Amiens.'

ELSHAMER. 'Flight into Egypt.'

SHAYER. 'Seacoast and Figures.'

R. SAVARY. 'Landscape and Figures.'

... 'Portrait of a Gentleman.'

G. LANCE. 'Fruit.'

CARACCI. 'Holy Family,' in a landscape.

... 'Portrait of the Countess of Suffolk, mother of Lady Jane Grey.'

GIORGIONE. 'Virgin, Child, and St. John,' purchased from the late R. Westall, R.A.  
N. BERGHEM. 'Landscape, with Figures Ploughing.'

PASMORE. 'An Interior, with Two Children.'

HOLBEIN. 'Portrait of a Gentleman.'

... 'Portrait of Charles I. in his Robes,' small whole length.

GLOVER. 'Landscape View of his Farm at Ulswater.'

J. and A. BOTH. 'Muleteers in a Landscape.'

After RAFFAELLE. 'The Vision of Ezekiel.'

... 'Interior, with Figures, by Candlelight.'

... 'Portrait of Edward V.'

... 'Portrait of Lord Goring, sumptuously habited in yellow attire.'

A. VAN DER NEER. 'Woody Scene—Moonlight.'

F. NAYSMITH. 'Landscape,' woody scene, and masterly in touch of foliage.

S. ROSA. 'Grand Battle Piece.'

BRUGHEL. 'Flemish Fête,' with a multitude of figures.

D. TENIERS and MOMPER. Large upright landscape, with Gipsies.

P. NAYSMITH. A pair of landscapes.

BONE. A superb enamel, after a picture by Madame Lebrun, of Lady Hamilton. The composition is a whole-length figure of her ladyship as a Bacchante. Although somewhat bordering on the manner of the section of the French school formed by David, it is nevertheless treated with the utmost luxuriance of conception. This enamel was bequeathed by Sir W. Hamilton to the great Lord Nelson, and came with other effects into the hands of Mr. Davison, at whose sale it was purchased by the present possessor for the liberal sum of 150 guineas.

## ON THE STAIRCASE.

R. LEE, R.A. 'Dead Heron.'

Idem. 'The Companion.'

GIORGIONE. 'Portrait of Aretino.'

Manner of VANDYKE. 'Portrait of Mons. le Roy.'

HOFLAND. A pair of landscapes.

## IN THE HALL.

Sir G. KNELLER. 'William III.,' whole length.

Idem. 'Queen Mary,' whole length.

VANDERBANK. The Countess of Northampton, whole length.

MYTENS. 'The King of Bohemia.'

Idem. 'Prince Maurice of Nassau,' whole length.

JARVIS. 'The Earl of Bath,' whole length.

... 'Francis I.,' half length.

... 'Dudley Earl of Leicester.'

A. CANO. 'The Confessor of the Duke d'Olivares.'

TERBURG. 'An Elector of Hesse.'

Sir G. KNELLER, 1715. 'Sir J. Rushout.'

Sir J. REYNOLDS. 'Warren Hastings.'

L'ARIGILLIERE. 'The Pretender.'

... 'Catherine of Arragon' (antique).

Sir G. KNELLER, 1688. 'Portrait of Lady Alice Rushout.'

... 'Portrait of Radcliffe Earl of Sussex,' habited as a general in gorgeous costume.

... 'Portrait of Sir Philip Sidney.'

Sir G. KNELLER. 'Portrait of a Gentleman.'

We have now gone through the whole of the pictures, with the exception of those which are placed in the bedrooms, or other situations of retirement and privacy. Their great number and our limited space compel us very reluctantly to pass over many fine works, without doing otherwise than merely to state the painter's name, and indicate the subject. Our object was to give a complete catalogue, that our readers may fairly judge of the great extent of the collection. It is a high gratification in looking over our list to find the names of so many English artists, and to acknowledge that, in the formation of such a splendid series, his Lordship has been actuated by no partialities; but that, while acquiring the productions of the former schools, he has been an active and munificent patron of British Art. It gives us heartfelt pleasure at the same time to offer our humble thanks for the ready access which has been granted to view the galleries of Thirlestane House and Northwick Park; as well as for the facilities which have been so liberally afforded, to aid our description of their contents.



## THE SEVRES VASE,

PRESENTED BY THE KING OF THE FRENCH  
TO M. GAVARD, PUBLISHER.

We have two reasons for engraving this vase: first, because it is a remarkably beautiful specimen of the production of modern Sevres; and next, because it is a tribute rendered to merit by the highest rank.

M. Gavard is a distinguished publisher of Paris; he has, during his time, issued many useful and important works—the most prominent of which is an illustrated "History of Versailles"—a publication of high interest and value, but one that involved an immense expenditure; and which, it

is understood, could not have been completed but for the aid of the Nation, and liberal assistance from the private purse of the Sovereign. In testimony of esteem for the publisher, the king presented to him this Vase, the worth of which is largely augmented by the circumstances under which the acquisition has been made. M. Gavard is a gentleman of taste and scientific skill, whose mind has been often exercised for the benefit of his country; and the honour thus obtained has been by no means unmerited. It is not too much to say that he enjoys the personal regard of the truly great monarch, who so well knows how to estimate worth, and is ever ready to reward it.



The instance to which we refer supplies but one of many proofs that the King of the French seeks for opportunities to recompense those whose abilities are beneficial to France. "Peace hath her victories as well as War;" the triumphs of his beneficent reign will endure long after those of "the Empire" are forgotten; his achievements for its welfare are those of true glory—achievements which sustain industry, encourage and reward talent, and promote the happiness of mankind.

In England the King, Louis Phillippe, is most POPULAR—the word is, indeed, far too weak to express the profound respect, not unmingled with affection, with which he is regarded by the English of all classes—the intellectual classes more especially—not alone as the preserver of Peace between two kingdoms, upon which mainly depends the tranquility of Europe, but as the Sovereign who recognises in the beneficial employment of GENIUS a claim upon National gratitude.

## LETTERS ON LANDSCAPE.

## LETTER VI.\*

FROM the commencement of this portion of the subject I have supposed the day to be highly heated, and the cloud region, though destitute of clouds, to be highly charged with exhalations, undetermined as yet into clouds. The obstructions now, therefore, to the sun's rays are becoming serious at every new degree of descent.

Arrived at 9, its rays would, in reaching the spectator, have pierced through about nine miles instead of one of colouring media, and will have made an angle of about 87 degrees from the zenith. Here the colour of his surrounding atmosphere will have become red, to the total extinction of the blue space, while his resistance to the obscuring and colouring principle enables him to assume no more coloured an appearance than orange.

The next descent gives him a distance of nearly eleven miles to perform from 10 to the spectator, and the atmosphere about this point will now have assumed the colour of purple, on the road to a total chromatic subsidence, the sun itself still insisting on pre-eminence, and glowing out a distinct sphere of red.

Now is the time (but we have promised not to meddle with them) when any clouds, horizontal clouds, coming before him would lose all their character and detail, and appear like flat and dark grey bars before a distant globe of fire.

The next descent will place the sun on the horizon, 90 degrees from the zenith. His rays in reaching the spectator will have pierced through about thirteen miles of exhalations. This amount of obstruction effectually prevents any but his most direct rays from reaching the earth from this point (11), the space around him being now grey, and sometimes, from reflection of the upper and opposite sides of the sky, a very light grey, and very little darker than the sun itself.

A represents the domelike appearance of the blue of space, whose base, or that part cutting the line of the horizon always (when apparent), seems nearer the earth than its zenith. Outside this line are marked the different states of colour which this part of the heavens assumes under the described circumstances; and inside this line are marked the different colours assumed by the sun itself, at the several points of its descent, mentioned in conducting him from about the zenith downwards.

As far as appearances are concerned, this line of descent is not at an uniform distance from the earth; but the sun seems to our eyes to near the earth as it approaches the horizon, and is more and more obscured and coloured by the increased quantity of media through which its rays have to pass; so that at its setting it appears to be at the same distance as any object which linearly comes in contact with it.

B, therefore, will offer some idea of its apparent line of descent. Inside this are marked the various states of distinctness with which at the several described points it is capable of causing shadows. It may be all very well for some to say that the domed character of form here given to the "blue sky" and the distance assigned to it are fallacious both together, and that such form and distance of it do not exist, but that what we call "blue sky" is a space infinite and interminable in all directions, and into which we can penetrate by ordinary vision many millions of miles.

But to this I would most deferentially observe, that Nature does not create an impression of these facts herself; and I would add, that writing upon the facts of Nature, and painting up to her appearances only, are two totally different things, and that, if Nature appear to have a domelike sky (which is a constant and appropriate figure used by the poets), the business of the painter is to represent it domelike; and that to represent the different aerial distances in it, and to render this dome impalpable, are all that can be expected of, or even arrived at by, a painter.

(1.) I stated in an earlier part of this letter an opinion that the lenslike atmosphere of the earth is a perfectly dechromatizing medium with very

\* Continued from page 244.

† In using the term "atmosphere" it is intended to mean the atmosphere itself undeteriorated by exhalations, and independently of any thing moving in the cloud region.



small powers of refraction—the last point, agreed on I think, by the meteorologist; but in support of which I would impress upon your mind the circumstance that the sun (even in this island of fogs, clouds, and other exhalations) occasionally goes down uncoloured; when it is called a white sunset. Many travellers and writers state that in some other parts of the world the occurrence of the white sunset is frequent.

(2) Should the sun go down without colour, and in a colourless horizon, once in a hundred years, it would be proof that the true atmosphere were acromatic, and that those glorious colours, so frequently the accompaniments of sunset, were not a result solely of "the slanting rays of the sun" upon the true atmosphere, if it might ever be proved to be even partially so.

(3) The colours produced during the passage of the sun through the last forty or forty-five degrees of the western sky are yellow and red ONLY; but, admitting blue to be of the number, though they always occur in the same order, they do not occur in the same situation.

Now, if such colour were a result of the "slanting rays of the sun" (a very wide if not an equivocal expression)—that is, if some certain degree of obliquity universally produce some certain colour, or some certain arrangement of colours, invariably falling in the same situations, as regards the sun and a spectator—it might be easy to imagine such circumstances (uniform as to place and unvarying in their order) to be a result of the sun's rays reaching us through different and certain measured obliquities in relation to the true atmosphere, and to be an act of refraction. But, though the circumstance of their order invariably obtains, that of their situation is constantly varying. Sometimes the yellow lies as high as sixty or seventy degrees from the horizon, while at others it does not reach more than ten; therefore, the earth's atmosphere never undergoing change in height or density, we must search amongst other causes for the varying phenomena.

The earth's exhalations, independently of refraction, give one, from which it appears to me impossible to detach the power of colouring the sun's rays. If you ask why it should never occur but at evening, I must reply that a large amount of it (and that very fortunately) is necessary to produce even the lightest yellow, and that it accumulates with the accumulating densities until it arrives at the greatest amount of colour capable of being arrived at by this process, in the manner indicated in the diagram No. 3.

When, therefore (as is often the case after a long succession of hot weather, and a consequently comparatively dry surface of the earth), the exhalations are at once very slight and very high, the atmosphere, or the sky rather, is coloured up to perhaps 70 or 80 degrees from the horizon, but that very slightly; and the greatest amount of colour occurring during the sun's position on the verge of the horizon itself would not, under these circumstances, amount to more than amber, or very low yellow, instead of burning red.

An opposite case to this would occur upon a less hot day or two after wet weather and a humid surface, when the exhalations, though raised in huge quantities, may not be carried up very high. An east wind would favour our present case.

Under these circumstances, the first approach to colour (delicate yellow, and a greenish sky) would occur at about twelve degrees from the horizon, while the sun hovering on the verge of the earth would be most likely crimson, surrounded by purple or grey.

The intermediate states, and the circumstances causing them, you can easily imagine for yourself, or wait for proofs in the constantly varying aerial phenomena moving before you.

You will see by those, if my statement of the case may not be satisfactory, that any one stated degree of obliquity does not necessarily (when colour is produced) produce any one stated colour, nor any one colour at any certain degree of intensity.

If we were discussing this point, toe to toe, after a good day's work, I can imagine you nodding your head and exclaiming, "I see, I see," in which case I could reply, "I cease, I cease"; but, communicating by letter, I feel that I must somehow or other, in my desultory and erratic mode, make out the case; and had better say too much.

than too little, leaving you to leap over the superfluous, and dwell on what you may flatter me by considering useful.

I would now willingly suppose that you have presumptive if not positive proof, that the true atmosphere is in no way instrumental in producing the colours of the sky; neither those incident to the day, nor the evening sky; and that they are all performed by the different states, quantities, and elevations of different media; and principally by the earth's humid exhalations, projected into and deteriorating this true atmosphere. I must leave that colour which we call the "blue sky" to itself, not being possessed of sufficient grounds upon which to feel any very strong opinion as to whether it may be produced by the interposition of a comparatively opaque medium (the true atmosphere) between us and black space, or whether the slightly refracting powers of the atmosphere may be just sufficient to refract only the most easily refrangible colour of light (blue). I can afford to leave this upon two considerations. The meteorologists have not, I think, determined it; and, whether it proceed from one or the other cause, it leaves our case unprejudiced.

Our subject lies somewhat in the same happy predicament as the polarization of light, in regard to the two great theories of light itself (the emissive or projectile, and the undulatory); for the mathematical formula by which the one system is worked, in connexion with polarization, serves with the most exact precision for the other.

I wish you, however, to hold fast by one opinion at least, that the earth's or the true atmosphere is either perfectly acromatic, or that it refracts the blue of light solely. For myself, I do not believe that it is capable of refracting colour in any way, but that the blue of heaven is the product of another process, that of overlaying on black space the lighted atmosphere, and that the Creator, in his infinite beneficence, has given us a perfectly colourless light and a decromatic atmosphere, in order that with them all colour may be equally appreciable.

I have been looking out, in this climate, during some years, with the utmost possible avidity, for a perfectly white or colourless sunset; and which would, in my mind, set the subject at rest; and I will give you a slight pen-and-ink sketch of one which occurred about a fortnight since, the nearest I have been fortunate enough to witness. I will begin with the most distant part, and come gradually forward.

The blue sky extended downward to within about five or six degrees of the horizon (this is very low), and was as deep and pure in colour at this point as it generally is upon a fine day at the zenith—you must particularly bear this in mind, for, at a perfectly colourless sunset, there is no reason why the blue at the horizon itself should not be quite as deep and pure as the purest blue that would be given at the zenith on the clearest day).

The sky was unfortunately though beautifully clouded, but not with that description of cloud which would be generally described as producing a cloudy sky. There was nothing in the heavens down to about six degrees of the earth but cirrus and cirrus strata at different distances; but all of so pure a white that any one unacquainted with sky appearances would have pronounced them to lie at the same distance; the perspective diminution of the details, rather than any difference of depth, marking their probable distances in space. I should be inclined to say that the highest cirrus upon this evening must have been at least three miles from the earth.

This height (considering the circumstance of our cloud region being rated at between one mile and a mile and a half) would appear exaggerated; but the day of the evening in question was of an intense heat, and it must be borne in mind that the elevation attainable by exhalations and the lighter clouds varies considerably with the varying states of heat. For instance, the highest point of extreme moisture at the poles is estimated at two miles, while the same point at the equator stands at four miles and a half. And I think the highest cirrus on the evening in question rode at an elevation of three miles, and could be compared to nothing but the most brilliant silver, rippled delicately at times, and dashed broadly and boldly at others over a soft, deep, and transparent vault of blue.

The cirrus about the sun, and which was here perfectly horizontal, was of so intense and pure a white, that the luminary itself could be hardly distinguished from his attendant clouds. At the time of which I now speak the sun's place was at about six or seven degrees only from the horizon, and from immediately below him a slight colouring commenced, which did not in any part of the lower sky exceed yellow, and that of an extremely delicate tone, inclining more to attenuated citrine than yellow.

This is the nearest approach to a perfectly white sunset that I have seen for several years. And there are circumstances about it which should prove (to all but the captious) that both the true atmosphere, and at least that description of cloud we call cirrus, are incapable in themselves of colouring the sun's rays by transmission of their light.

The sun's light from the point named in this sunset had to travel through 540 miles of atmosphere, only about 100 miles short of the greatest distance it can ever have to pierce in reaching a spectator on the earth, and which it does when on the horizon; and this 540 miles (instead of forty-nine when looking vertically) would certainly be enough to produce colour, if it could ever be produced by such means; and the obliquity were certainly quite enough, if "the slanting rays" of the sun were capable of producing colour, particularly as some of the most gorgeously-coloured skies occur under obliquities of much less amount. Indeed it would appear that obliquity of ray has nothing to do with the fact, as all amounts of colour, and occasionally no colour at all, are presented by the same degree of obliquity. It would also, I think, appear that there are other modes by which the transitory colours may be produced besides that of refraction; and that those which constitute the glories of the evening sky, and which are more or less allied to light—commencing in yellow, and terminating in red—are a result purely of the overlaying on light of the darkening media already referred to. A very simple instance occurs to me by which you may in some measure prove this. If, when looking through a window at a yellow sunset, you breathe upon the glass, the yellow becomes nearly red. In this instance, similarly to the process of Nature, you accumulate a similar medium, and produce a corresponding accumulation of colour. The opaque dust of a limestone road does the same thing.

It may be that the atmosphere still have the power to refract colour at certain obliquities, but that, like the prism, it may require a medium on which to impinge its spectrum. A sheet of white paper answers the purpose of the prism; but were the earth covered with foolscap, one could hardly expect to see it coloured, at any degree of obliquity at which the sun may strike the verge of our atmosphere; and I, therefore, cannot arrive at any other conviction but that the quantity or depth of the exhalations, and not the obliquity of the sun in relation to our atmosphere, is the cause of colour, particularly as some opaque media before the sun produce the same results.

If a mass of exhalations therefore could be projected vertically to the same distance as our cloud region extends when looking through it horizontally, I think it would be coloured at midday to precisely the same amount as it would be during a sunset, with the same density of media. And I must continue to hold these opinions until the scientific shall consider the subject worth investigation.

I intended, when commencing this letter, to have included in it some remarks upon clouds in connexion with colour; but I find I am overstepping the legitimate epistolary bounds, and verging upon those of the pamphlet. The subject is one of vital importance to the truthfulness of landscape-painting, and must not be dismissed with a few casual observations as a matter affecting but slightly the beauty of nature, or the harmony of the artist's productions. You shall, therefore, have the concluding portion in the next, if you may not already consider that my intellects have become sufficiently clouded in this to serve your purpose.

I am, dear Sir,

Your truly obliged,

July 13, 1840.

J. B. FINE.

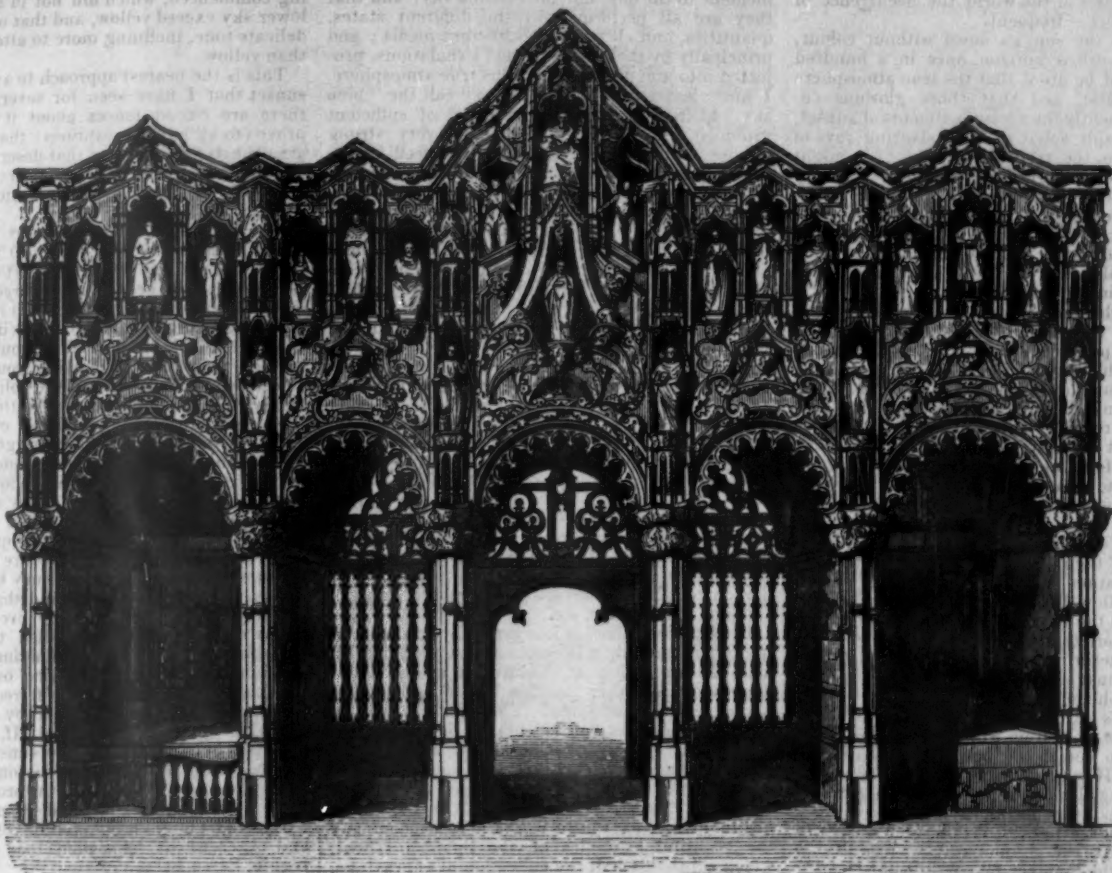


### THE SCREEN OF THE CHURCH OF DIXMUDE, IN BELGIUM.

This beautiful screen—an engraving of which we borrow from "The Magasin Pittoresque," a French illustrated journal of much interest and merit—is of stone, which a recent analysis has

shown to have been taken from the grotto of St. Pierre, at Maestrich. It is unfortunately defaced, in parts, by layers of plaster, which, we trust, will be, ere long, removed. The architect by whom it was erected is unknown; but the name of the artist who carved the figures is found in a book held in the hand of one of them—"Urban Taillebert,

suid Yper;" while in another book is written, "In l'aer 1600, zoo waeren dere beelden." "This work, then, is from the chisel of Taillebert, who carved the stalls of the Church of St. Martin, at Ypres, 1588, to whom we owe the light statuettes of oak, in 1600, after the fury of the Iconoclasts had expended itself upon the glories of art."



### PROVINCIAL SCHOOLS OF DESIGN.

WITH infinite satisfaction we observe, from the report of the Parent Institution, that in addition to the Provincial Schools already established, it is in contemplation to form others in districts which have not yet been benefited by local academies; and it is the more gratifying to know that those under consideration have been solicited by the authorities of the respective places; which, it is submitted, will be improved as to the character of their manufactures, by the immediate operation of schools. One of these places is Paisley, and we think strongly with the memorialists, that that town is peculiarly adapted for the establishment of a Branch School of Design; from its being the centre and seat of a large manufacturing trade, depending much upon the taste of its productions for extent of demand. Paisley contains a population of 60,000, chiefly employed in the manufacture of shawls, muslins, and other fabrics adapted for the display of elegant taste. The manufactures of this place afford employment to not less than two hundred pattern draughtsmen and designers, many of whom may have had a professional education, though it is not to be presumed that all have gone through a regular course of study. We are only surprised that such a place as Paisley should have been so late in addressing a memorial to the Council of the Parent Institution; but this was suggested by the progress of the Glasgow School, which has been in operation only since January, 1845. We briefly alluded to the progress of this institution in comparison with that of Edinburgh, in a recent notice of the unwarrantable conduct of the Honourable Board to the Scottish Academy—the school of the latter place being entirely under the direction of this Board.

At Stoke and Hanley, in the Staffordshire Potteries, it is also proposed to establish schools. The district has been visited by a Member of the Council and the Director of the School of Design at Somerset House, for the purpose of ascertaining the views of the manufacturers; the results of which warrant the presumption of extensive benefit accruing from the operations of Schools of Design in this great manufacturing district, which contains a population of not less than 70,000, all directly interested in the earthenware trade. The fact of the great application of ornamental art to this species of manufacture—more particularly to costly articles of porcelain—the commercial value of such productions being in a great measure dependent upon taste in design and skill in execution, renders it important, in a peculiar degree, to promote the formation of Schools of Design in these towns. In every article produced, engravers, modellers, and painters are more or less employed; and it appears to be deemed by the manufacturers indispensable necessary, that not only their designers, but their mechanical workmen should be artistically educated—that their natural ability and industry should be aided by methodical instruction in art applied to ornament, and illustrated by numerous examples of refined taste and beauty.

Most of the best productions of the Potteries—many of great merit—are professedly copies; and while deficiency of original design is felt and lamented, mere costly extraneous decoration is often mistaken for beauty and elegance. At the same time, competition is to be sustained with foreign manufacturers, whose productions are the result of long established education in art.

The objects which are believed to be attainable by means of Schools of Design in the Potteries, in applying for which all classes of the population

appear to concur, are a general increase of artistic knowledge and skill among the operative workmen, and correctness, elevation, and refinement of taste in designers, by which a higher class of productions may be created, and the value of all be enhanced by the addition of ornamental beauty. It is also expected that these schools will be made beneficial to the numerous females who are employed in painting the earthenware.

In support of the views which we have taken of these establishments, we may describe, though briefly, their condition and prospects according to the latest reports. The Manchester Branch, which was opened in connexion with the Government School at Somerset House, continues to prosper, and is progressively extending its usefulness as a means of educating designers for the important manufactures among which it is situated. The local committee of management endeavour, by great zeal and activity, to promote the success of its operations, and their efforts are sustained by liberal contributions to its funds. At the commencement of the present year, the Manchester committee collected and opened to public inspection a great variety of specimens of ornamental art applied to manufactures and other decorative work. This exhibition was visited by 26,000 persons; and the committee, in reporting thereon, with the view of inducing other public bodies to follow their example, state, that notwithstanding the numbers who passed through the rooms, not the most trifling article was lost, nor was anything damaged, either by accident or handling. We observe with much pleasure the facilities afforded to the students of the Manchester School of Design; they are privileged to visit the Annual Exhibition of Pictures, to draw in the Museum of Natural History, and have the advantage of admission to the Botanical Gardens.



The Nottingham School is reported to have made exemplary progress during the last half year, inasmuch as to afford every hope of future distinction. Throughout the winter months the rooms have generally been crowded, and the applications have exceeded the means of accommodation—showing the necessity for their extension—so that the building is about to be enlarged by the addition of other apartments. The attendance of many of the sons of manufacturers is a fact claiming especial notice, although this might have been expected, from the character of the manufacturers of Nottingham. A class for female students is about to be formed, which it may be expected will be productive of much benefit to the extensive class of females who are employed in the lace manufacture and embroidery, many of whom are obliged, whether competent or not, to be more or less designers. We have ever strenuously insisted that a knowledge of drawing is advantageous in every department of manufacture, and this is sufficiently exemplified in the fact that, even in the simple process of running the thread round the pattern, which is the finishing operation upon the machine lace, the efficiency with which this is performed depends upon the taste and knowledge of the operator.

The number of pupils in the Birmingham School gives a total of 214, and with regard to the increasing amount of attendance, and to the ability and diligence of the students in prosecuting their course of study, the Birmingham School exhibits satisfactory evidence of prosperity. All the classes are crowded; and although the premises are spacious, and were originally designed for public use, much inconvenience is experienced under the present arrangements, from want of adequate space to conduct the business of instruction. The local committee of management are impressed with a conviction that improved taste has been extensively diffused by designers and workmen who have studied in the school. One manufacturer in the japanning trade is reported to have had at one time in the school as many as sixteen of his workpeople; and a belief is found to prevail, that the manufacturers, in bestowing employment, show a preference for those who have given evidence of qualifications as students in the school.

Norwich School was only opened in January, 1846; the attendance of the pupils is principally in the evening, the number being 40; a period of operation, therefore, so brief, does not warrant the expectation of any important result. It is, however, satisfactory to state that in the initiatory exercises the progress has been such as to afford hopes of future proficiency.

The attendance at the Sheffield School is principally in the evening. This branch was opened in 1843, but in reference to its operations the report says—"The council feel constrained to state that the limited extent and progress of this school do not at present realize the anticipations of utility which on its commencement appeared to be warranted by a consideration of the commercial value of art in its special application to the important manufactures of Sheffield, and of the extent to which its numerous population are interested in the improvement of those manufactures which the studies of the School of Design are expressly intended to promote."

In addition to those proposed, we have to mention that an application for a Branch School of Design, signed by the Mayor of Leeds, the President of the Leeds Mechanics' Institute, and a numerous body of the principal commercial and professional inhabitants of the town, has been brought under the notice of the Council; and to this requisition the Council has been induced to reply in favourable terms. It is only a matter of surprise that Leeds has so long delayed the institution of a school.

Other schools favourably spoken of are those of York, Coventry, and Newcastle; and we observe, with satisfaction, that from various institutions in different parts of the kingdom devoted to educational purposes and to the diffusion of knowledge, the Council has received, during the past year, applications for information and assistance towards the establishment of drawing classes. Thus we are warranted in saying that the condition of the provincial schools is progressive towards that desirable result which will place our manufactures in elegance of design on an equality with those of any other country.

#### THE AGUADO GALLERY.

We present this month an engraving from one of the selected works of the famous Aguado Gallery, which was rich not only in examples of the Spanish school, but also in valuable productions of the schools of Italy.

The Gallery of the late M. Aguado, the wealthy banker, resident in Paris—or, according to his Spanish title, of the Marquis de las Marismas del Guadalquivir—has been, as is well known, dispersed by the auctioneer. This collection was celebrated throughout Europe, and would have well served as the nucleus of a national collection, or would have formed a magnificent addition to any already established; but the Spain of these days has neither money nor leisure for pictures, unlike that time when the Escorial was the studio of the chivalrous Diego Velasquez and the school of the enthusiastic Bartholomé Murillo, and when Philip II. wrote to Sanchez Coello—"Al muy amado hijo, Sanchez Coello"—"To my beloved son, Sanchez Coello. But, although this superb collection has been distributed, there yet remains an invaluable memento of its choicest contents, in the shape of a series of engravings by the most accomplished artists in France. The series consists of thirty-eight plates of pictures, which, although well known, have never before been brought forward in a style of Art so exquisite as is presented in this work. The manner of the engraving is adapted to the subject, and its character ascends from aquafortis finished with the burin, to the most perfect style of line engraving; indeed, in assurance of the real excellence of the work, it is only necessary to mention a few of the names of the artists, many of whom have a high reputation even in our own country—as Aristide Louis, Blanchard Père, Blanchard Fils, Aubert, Leroux, Joubert, Prevost, &c. &c.

The Spanish school is less generally known than any other; indeed, it is commonly supposed that, with the exception of Velasquez and Murillo, there were no other painters of any excellence who were natives of Spain. The gallery, however, of M. Aguado was well calculated to correct this impression, by the introduction of an extended circle of Spanish celebrities; with the addition of many of the most famous of other schools—as Raffaele, Rembrandt, Correggio, Rubens, Dominichino, &c. &c., whose works here accompany the beautiful examples of the Spanish school, which constitute half the collection of engravings. The work is produced in an imposing form—large folio, containing, with the plates, highly interesting biographies of the painters.

The first plate of the series is a portrait of Murillo, painted by himself, at the age of about forty-five. The head and bust only are presented, the costume being very plain; the same as that worn in England about the middle of the seventeenth century. The head has been painted with great care, it is effectively lighted, and an admirable roundness has been attained; the hair flows luxuriantly on to the shoulders, and a thin moustache garnishes the upper lip. The face is full, and characterized by lifelike expression and argumentative force; the spectator is instantly challenged by the eyes, and cannot forbear envying the manner of man, as if the living original stood silently before him, as one of those men who must not only be seen but also considered. Portraits of Murillo are rare, and this, more than any of the few we have seen, coincides with what is handed down to us of his genius. He comes out upon canvas in a manner different from Velasquez; he may be anything—astute, restless, and philosophical; but the latter paints himself the soldier, and essentially the gentleman, and in this character he presents himself more strikingly in the collection at Florence than in any other portrait he perhaps ever painted of himself.

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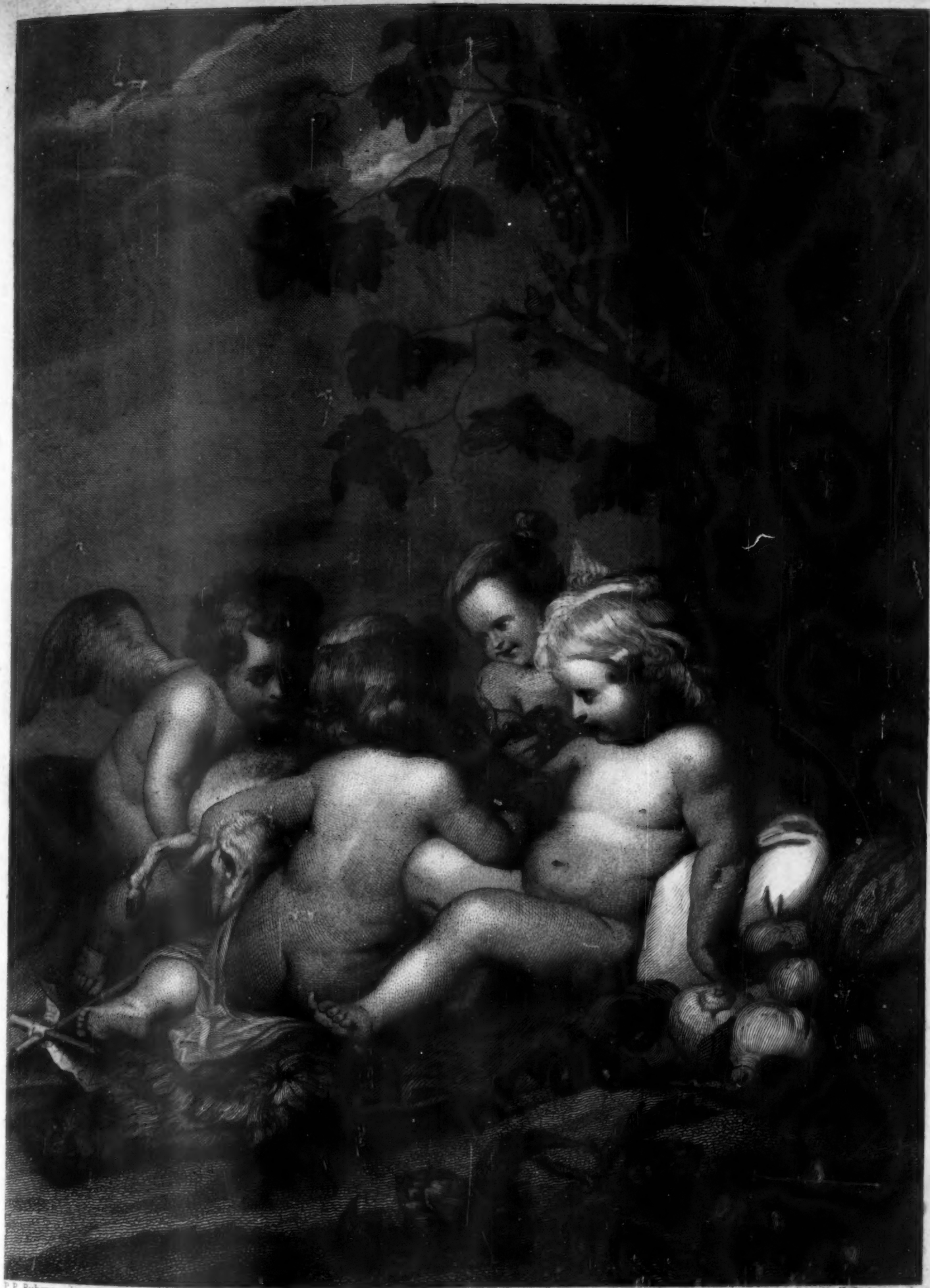
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P. P. Rubens. pinx.

F. Joubert. sculp.



The Nottingham School is reported to have made exemplary progress during the last half year, inasmuch as to afford every hope of future distinction. Throughout the winter months the rooms have generally been crowded, and the applications have exceeded the means of accommodation—showing the necessity for their extension—so that the building is about to be enlarged by the addition of other apartments. The attendance of many of the sons of manufacturers is a fact claiming especial notice, although this might have been expected, from the character of the manufacturers of Nottingham. A class for female students is about to be formed, which it may be expected will be productive of much benefit to the extensive class of females who are employed in the lace manufacture and embroidery, many of whom are obliged, whether competent or not, to be more or less designers. We have ever strenuously insisted that a knowledge of drawing is advantageous in every department of manufacture, and this is sufficiently exemplified in the fact that, even in the simple process of running the thread round the pattern, which is the finishing operation upon the machine lace, the efficiency with which this is performed depends upon the taste and knowledge of the operator.

The number of pupils in the Birmingham School gives a total of 214, and with regard to the increasing amount of attendance, and to the ability and diligence of the students in prosecuting their course of study, the Birmingham School exhibits satisfactory evidence of prosperity. All the classes are crowded; and although the premises are spacious, and were originally designed for public use, much inconvenience is experienced under the present arrangements, from want of adequate space to conduct the business of instruction. The local committee of management are impressed with a conviction that improved taste has been extensively diffused by designers and workmen who have studied in the school. One manufacturer in the japanning trade is reported to have had at one time in the school as many as sixteen of his workpeople; and a belief is found to prevail, that the manufacturers, in bestowing employment, show a preference for those who have given evidence of qualifications as students in the school.

Norwich School was only opened in January, 1846; the attendance of the pupils is principally in the evening, the number being 49; a period of operation, therefore, so brief, does not warrant the expectation of any important result. It is, however, satisfactory to state that in the initiatory exercises the progress has been such as to afford hopes of future proficiency.

The attendance at the Sheffield School is principally in the evening. This branch was opened in 1843, but in reference to its operations the report says—"The council feel constrained to state that the limited extent and progress of this school do not at present realize the anticipations of utility which on its commencement appeared to be warranted by a consideration of the commercial value of art in its special application to the important manufactures of Sheffield, and of the extent to which its numerous population are interested in the improvement of those manufactures which the studies of the School of Design are expressly intended to promote."

In addition to those proposed, we have to mention that an application for a Branch School of Design, signed by the Mayor of Leeds, the President of the Leeds Mechanics' Institute, and a numerous body of the principal commercial and professional inhabitants of the town, has been brought under the notice of the Council; and to this requisition the Council has been induced to reply in favourable terms. It is only a matter of surprise that Leeds has so long delayed the institution of a school.

Other schools favourably spoken of are those of York, Coventry, and Newcastle; and we observe, with satisfaction, that from various institutions in different parts of the kingdom devoted to educational purposes and to the diffusion of knowledge, the Council has received, during the past year, applications for information and assistance towards the establishment of drawing classes. Thus we are warranted in saying that the condition of the provincial schools is progressive towards that desirable result which will place our manufacturers in elegance of design on an equality with those of any other country.

### THE AGUADO GALLERY.

We present this month an engraving from one of the selected works of the famous Aguado Gallery, which was rich not only in examples of the Spanish school, but also in valuable productions of the schools of Italy.

The Gallery of the late M. Aguado, the wealthy banker, resident in Paris—or, according to his Spanish title, of the Marquis de las Marismas del Guadalquivir—has been, as is well known, dispersed by the auctioneer. This collection was celebrated throughout Europe, and would have well served as the nucleus of a national collection, or would have formed a magnificent addition to any already established; but the Spain of these days has neither money nor leisure for pictures, unlike that time when the Escorial was the studio of the chivalrous Diego Velasquez and the school of the enthusiastic Bartholomé Murillo, and when Philip II. wrote to Sanchez Coello—"Al muy amado hijo, Sanchez Coello"—"To my beloved son, Sanchez Coello." But, although this superb collection has been distributed, there yet remains an invaluable memento of its choicest contents, in the shape of a series of engravings by the most accomplished artists in France. The series consists of thirty-eight plates of pictures, which, although well known, have never before been brought forward in a style of Art so exquisite as is presented in this work. The manner of the engraving is adapted to the subject, and its character ascends from aquafortis finished with the burin, to the most perfect style of line engraving: indeed, in assurance of the real excellence of the work, it is only necessary to mention a few of the names of the artists, many of whom have a high reputation even in our own country—as Ariside Louis, Blanchard Père, Blanchard Fils, Aubert, Leroux, Joubert, Prevost, &c. &c.

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# FIFTH REPORT OF THE COMMISSIONERS ON THE FINE ARTS.

THE fifth Report has just appeared, and we rejoice exceedingly in the spirit manifested in the principal paper headed "Styles and Methods of Painting suited to the Decoration of Public Buildings." This is, in short, a comprehensive treatise, considering especially the means of decoration best suited to the Houses of Parliament, the heads being—Dimension, situation, light, means of representation, causes of distinctness in Nature, position, magnitude, light and shade, form, colour, &c. &c. The whole of this matter is much more definite than anything that has hitherto appeared, as distinctly pointing out a style of Art which we do heartily wish to see prevail in the Houses of Parliament, but which we apprehend cannot be attained, from the too desultory nature of the education of our school. To this report we can devote but a brief space; had we the means of making more copious extracts, this were still insufficient, as we recommend it for careful consideration throughout; and, as it is not generally known where these papers are procurable, it is well to mention that they may be had at the office for the publication of Parliamentary documents in Great Turnstile, Lincoln's Inn-fields.

The report states the Commissioners to be of opinion that it is desirable to proceed gradually with the execution of the fresco paintings, and that one shall be completed before others are commenced. The reasons for such a recommendation are sufficiently obvious. It is proposed that a hall, called the Upper Waiting Hall, be decorated with frescoes, provided the architectural arrangements and the light should, on the completion of the apartment, be found to be adapted to the purpose; and it is proposed that the subjects of such paintings shall have reference to the general character of decoration intended for the locality. The execution of five of these works are committed to Charles West Cope, A.R.A., John Callcott Horsley, John Rogers Herbert, A.R.A., Joseph Severn, and John Tenniel, jun.; but, at the same time, it will be understood that such selection of artists does not imply the exclusion of other artists desirous of being employed as fresco painters, whether they may or may not as yet have submitted specimens of their ability. And, for the remuneration of the above-named artists, £2000 of public money are required to be placed at the disposal of the Commissioners. As subjects for the stained glass windows of the House of Lords, the Royal Lines of England and Scotland are recommended—a list of the Kings, with their Queens, being given in the order of succession.

In considering the actual and probable difficulties of the ornamentation of the Houses of Parliament, it will readily be understood that much of the exhortation and precept must point to ordinary obstacles in the way of every-day practice. The previous reports and evidences on this subject have been full of allusions to the frescoes of the German school, and it might have been expected that this had also dwelt on these works; but we are, we may say, agreeably disappointed in this, as the works of the great masters are held up to imitation—a principle which we have ever advocated, simply because, if other schools have deduced for themselves a certain style of Art, it were better that we also should form ourselves rather according to the best authorities than at second hand. We beg to call attention to what follows. Speaking of Correggio:—

"The perspective diminution in the cupolas at Parma (to say nothing of the objects being represented as if above the eye) is extreme; so that even the principal figures are altogether subservient to the expression of space. This was the chief object; but the grandeur of form and character which the nearer figures exhibit has been justly considered to place these works far above subsequent efforts of the kind, which, in the hands of the 'machinists,' soon degenerated to mere decoration."

"If the criticisms which the frescoes in the Duomo at Parma called forth on their completion had any foundation, it may be inferred that the great distance at which the figures were seen rendered it impossible, in some cases, to discern the nicer gradations of light and shade which are essential to make perspective appearances intelligible. Such considerations must, at all events, operate to restrict foreshortening under similar circumstances. But here, again, it is to be remembered that painting is still distinguished from basso-relievo. Examples of foreshortening are accordingly to

be met with in works intended to be seen at a considerable distance, and in which the technical resources were very limited; for instance, in the Cartoons of Raffaele. The amount of foreshortening which is introduced in them may be considered to be the just medium. Its effect in rounding and connecting the groups, and in giving a due impression of depth, is in accordance with the truth of those works in other respects, and (even in the tapestries, while in their unfaded state) may have been quite compatible with distinctness."

We beg to record our humble concurrence in the following remarks, which express a distinct opposition to the consideration of painting as a mere dead-letter mural coating:—

"In cases where a gold ground is introduced behind the figures, painting really approximates to basso-relievo, and to the conditions of the Greek monochroms, without even the advantage of the figures and the ground being of the same quality. Under such circumstances, neither perspective nor foreshortening can be introduced to any extent. The varieties of 'position' are almost confined to one and the same plane, and consequently the relations of magnitude are real. The splendour of the gilt field, though subdued by being roughened (for this is absolutely necessary) betrays the comparative dullness of the painted surface; and the final outlines on the ground (even making allowance for the gradation of real light on a large resplendent surface) are in danger of being too uniformly distinct, unless a darkening colour be partially added to the gold."

"The union of absolute reality with imitation is rarely, if ever, satisfactory, as it is essential that the most important qualities should exhibit the nearest approach to Nature. As an accompaniment to painting there is, therefore, no defence for the gilt ground, when it appears as such. For the rest, it cannot be admitted, on the one hand, that Art need be reduced to medieval penury in order to agree with this hard condition, if adopted; nor, on the other, that even the extreme restrictions in representation which it actually involves, considered in themselves, necessarily suppose incompleteness. An analogous style springs from those restrictions which, in adhering to its own resources, may still have its characteristic perfection. Wherever there is gradation, wherever a greater quality becomes conspicuous by comparison with the lesser (even if abstract lines alone be the means of representation), we recognise an important principle of Art."

We have ever supported the idea of a deduction for ourselves. The English school is the most eminent in existence for colour; and here follows a proposition infinitely beyond the unconditional adoption of the German manner:—

"The modern revivals of fresco on the Continent appear to have chiefly had the Florentine style in view; it may remain for the English artist to engraft on this and on the maturer Roman taste the Venetian practice. It was formerly a question whether Venetian colour was compatible with the grandest style of painting, but that prejudice may be considered extinct. Unfortunately, the best of the Venetian frescoes were painted in the open air, and most of them live only in description. The frescoes of Fiesole, in Piacenza, and two of Raffaele's ('The Mass of Bolsena' and the 'Heliodorus') in the Vatican, are probably among the best examples of colour in this method now existing. The last mentioned, according to every hypothesis, were painted under the influence of an artist of the Venetian school. Their date corresponds with the arrival in Rome of Sebastian del Piombo, whose powerful style of colouring may have been emulated by Raffaele; and Morto da Feltre appears to have been employed on them. Both were of the school of Giorgione."

The progressive caution of the Commissioners may be termed unwarrantable slowness, but it is wise and justifiable, and the only mode to attain to a satisfactory result. The acknowledged difficulties of this great work are alone sufficient to authorize every care against failure; and the incidental difficulties, as the execution of these works draws nearer, cannot be justly estimated. We have, however, the very best example for this method of proceeding. After Michael Angelo had painted the second compartment in the ceiling of the Sistine Chapel, he discovered that the size of the figures was inadequate to the distance at which they were to be seen, and so dissatisfied was he with the result of his labours that he determined to discontinue these works on pretence of a defect in the lime; but the cause of his disappointment became apparent as he proceeded, for he painted the figures in the compartment which he executed last, three times the size of the first. Although finish is not to be thought of in these works, yet every means must be employed to secure distinctness; and the Report mentions some of the expedients adopted by certain of the great masters with a view to that end, and thus the considerations that weighed with them may not only be applicable in similar cases, but may show the necessity of employing the resources of Art generally for the same great object—that of moving the mind. The

selection and adaptation of particular resources with reference to particular conditions—the view of Nature and the variously-characterized Art adapted to its representation—have each and all but the same end in view; but in the executive the great purpose is *celare artem*—conventionalities must be sunk; no part of our consideration of the work must be distracted by the means of the Art.

On the subject of colour the following remarks occur in the Report:—

"The general treatment of colour, which is calculated to assist distinctness, cannot be better exemplified than by the practice of the Venetian school. It may be first necessary to recur to the elementary facts before noticed."

"It was observed, that an object in Nature can only be apparent by differing in its visible attributes from what surrounds it; its distinctness, in a word, supposes the presence of some or more qualities which are wanting elsewhere. Thus, the imitation of the appearances of Nature is especially conversant with differences; it is opposed to (absolute) equality, and is founded on gradation and contrast."

The first, a difference of degree, comprehends magnitude and light and shade. By means of their varieties, perspective, depth, relief, and roundness, in other words, substance and space, are represented.

"The second, a difference of kind, comprehends form and colour; by means of which physical and even moral characteristics are expressed. Position, as an incommunicable attribute, belongs to the same category."

As the Oil-colour Exhibition of 1847 (already long since announced) is a matter of deep interest, we append the notice issued by the Commissioners with a view of selecting artists competently skilled in oil painting, for the decoration of portions of the Houses of Parliament.

"1. Three premiums of £500 each, three premiums of £300 each, and three premiums of £200 each, will be given to the artists who shall furnish oil paintings which shall be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works."

"2. The paintings are to be sent, in the course of the first week in June, 1847, for exhibition, to Westminster Hall."

"3. The Commissioners reserve to themselves the right of excluding from public exhibition works which shall be deemed by them not to possess sufficient merit to entitle them to such a privilege."

"4. The paintings, not exceeding two in number by each artist, are required to be prepared for the occasion."

"5. The subjects are required to come under the general classes of religion, history, or poetry."

"6. The dimensions are left to the choice of the artists under the following conditions—The figures are not to be less than two in number; the size of the nearest figure or figures, in at least one of the specimens by each artist, is to be not less than that of life; but the size of the figures is altogether left to the choice of painters of marine subjects, battle pieces, and landscape."

"7. The judges appointed to decide on the relative merit of the works may, if they shall think fit, require any artist, to whom a premium shall have been awarded, to execute, under such conditions as they may think necessary, an additional painting as a specimen of his ability, and in such case the premium awarded to such artist will not be paid, unless his second painting shall be approved by the judges."

"8. The names of the artists are not required to be concealed."

"9. The paintings will remain the property of the respective artists."

"10. Paintings which may combine appropriate subjects, with a high degree of merit, shall be considered eligible to be purchased by the nation, in order to be placed in one of the apartments of the Palace at Westminster."

"11. Religious, poetical, or allegorical subjects, which by judicious adaptation or treatment may have reference to the history or constitution of the kingdom, may, as well as strictly historical subjects, be eligible to be so purchased."

"12. The judges to be hereafter appointed to decide on the relative merit of the works, with a view to the award of premiums, will consist partly of artists."

"13. The competition hereby invited is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom."

In conclusion, we repeat that the spirit of this Report is admirable, as inculcating the creation of a style of our own, for, and in, the execution of a great national work. It should be sought by every artist, whether he practise fresco or not. That a new era in the history of Art, as followed in this country, is dawning upon us, becomes sufficiently obvious year by year. Encouragement, both by public bodies and private individuals, is extensively held out to every class of professors. It will be their own fault if they fail to meet the demand which the prevailing taste for "mental luxuries" requires. The spirit of the age is *onwards*—our artists cannot afford to slumber.



## GIOTTO'S CHAPEL IN PADUA.\*

NOTHING is uninteresting that relates to a memory so dear to Art as that of Giotto,—even though not distinguished by feeling so far in advance of the period of their execution as are these remnants of the Raffaele of the 14th century. The fame of Giotto, while yet a young man, spread rapidly over Italy; he was invited to Rome by Boniface VIII.; and, as soon as the Papal see was removed to Avignon, he was invited thither by Clement V.; but before he passed over to France he went to Padua, where he spent some time; and on his return to Italy he again visited Padua. His works, during his sojourn in this city upon these two occasions, were, the ornamentation of the Annunziata and the Salone, or Town-hall. The remote distribution of the works of Giotto are alike honourable to himself and to the noble families who vied with each other in proffering patronage: he was anxiously sought by the Estensi of Ferrara, by the Polentani of Ravenna, the Malatesti of Rimini, the Visconti of Milan, the Scala of Verona; while the cities of Milan, Arezzo, and Bologna were also desirous of possessing his works. This description of Giotto's Chapel was written many years ago, and was first printed "for the author," but is now in the hands of a publisher. The drawings, from which the wood-engravings have been cut, were made by the late Sir A. W. Calcott, and must be considered "as recollections rather than as fac-similes of the designs from which they are taken." These memoranda do not, therefore, bear with them the peculiarities in execution of the period of the works; but the great merits of the works of an artist are so independent of these, as to stand forward in full force, without reference to them. The chapel has fallen into a state of dilapidation, and it is probable will, in a few years, exist only as a heap of ruins. The convent was built about the year 1300, by the noble family of Scrovigno of Padua, on the site of an ancient amphitheatre, and the chapel was painted by Giotto in 1306. The beautiful compositions with which Giotto had enriched it had been concealed for centuries, until they were discovered on the occasion of the demolition of the convent by the Republican army of France during the invasion of Italy. The officer who was charged with the destruction of the convent, on seeing these paintings, recognised them at once as the work of Giotto, and reported his discovery to General Buonaparte, from whom he received orders to spare the chapel. The method adopted by Napoleon for the preservation of the frescos was characteristic: he instituted a mass in perpetuity, to be sung every morning at seven o'clock, which renders it imperative on the religious societies of the city to keep it in some kind of repair. The interior of the chapel is simple, and entirely devoid of ornament, save the frescos, for which it is famed. The works are arranged in three rows round the chapel, being divided from each other by ornaments similar to the illuminations of an Oriental manuscript. The upper cycle is taken from the apocryphal Gospels, and relates to the history of the Virgin Mary. The two lower rows are taken entirely from the New Testament, and relate solely to the life of the Saviour. The whole of these are the work of Giotto, as is also 'The Last Judgment,' which occupies the west end of the chapel; but the choir has been painted at a later period by a less skilful hand. The subject of one of these sketches is, 'The Meeting of Anna and Joachim at the Golden Gate.' Anna is represented hanging on the neck of Joachim; she is followed by a group of women, each figure being characterised by infinite grace.

The next sketch is a group of three figures, from a composition usually called 'The Marriage of the Virgin,' though it represents, in fact, 'The Betrothal.' These three figures are Joseph, Mary, and the High Priest: the last standing between the two former, and joining their hands. "Joseph said unto Mary, behold I have thee from the Temple of the Lord." (The Protevangelion, chap. viii., v. 16.) In these figures Giotto has anticipated the schools of Italy by two centuries. The expression is most perfect, and the draperies beautifully easy and flowing. In the fresco the men of the House of David are seen behind Joseph in action expressive of rage and despair;

\* Description of the Chapel of the Annunziata dell' Arena; or Giotto's Chapel in Padua. By Lady Calcott. Published by Charles Dalman, New Bond-street.

an incident which has been copied by all painters down to the time of Raffaele, when treating the marriage of the Virgin. Giotto was eminent for the modesty and retiring grace of his female figures; and in this composition the train of maidens behind the virgin are remarkable for feminine sweetness. In another cut is represented the procession, in which Joseph conducts Mary to his house. The leading figure is a musician, after whom appear Joseph and Mary, the latter attended by a company of maidens. From the life of Christ the sketches are limited to single figures,—the first of which is 'Christ Raising Lazarus;' and this may be recognised in many subsequent representations of the same subject. This picture is injured, but the principal groups remain perfect. Perhaps the most remarkable of these single figures is 'Mary Magdalen kneeling at the feet of the Saviour.' It is in the whole a striking expression of intense devotion, and one of the best impersonations in the works of this master.

The compositions in the chapel alone are upwards of thirty-eight. These sketches, therefore, give but a few of the most remarkable groups and figures; for it may be understood that any work comprehending the entire cycle must be an enterprise of considerable magnitude. Of these works of Giotto, entire groups are to be found in the compositions of his successors and pupils. After his death the works of his school were coveted over entire Italy; and to his disciples a preference was everywhere given to other artists. Such men as Giotto owe little to masters. Giotto excelled his master, Cimabue, in the same manner that Michael Angelo excelled Ghirlandajo; or Raffaele, Perugino. Celebrated as was the school of the Carracci, we cannot compare the fame of its masters with the enduring prestige of Raffaele, whose period was the greatest epoch in modern Art, and with which we know not another more worthy to be classed than that of Giotto, who gave an impulse to Art, which continued to be strongly felt during two centuries, and which is not yet spent, after a lapse of nearly five centuries and a half. We cannot too highly compliment Lady Calcott in the taste displayed in the selection of these subjects; and of the judicious criticisms which she offers as simple remarks, we can only say that, had they been more extended, they had been so much the more valuable and acceptable.

## OBITUARY.

MR. GEORGE BALMER.

46, Clarendon-street, Euston-square.  
June, 1846.

SIR,—I beg to forward such particulars as may afford a slight sketch of the professional life of my late dear friend George Balmer. I am not in possession of exact dates, but, by referring to events, I shall be enabled to give a tolerably correct account of the transitions incidental to a career which once gave promise of a brighter consummation than has befallen it.

My first acquaintance with Balmer happened about the year 1829, at which time the exhibition of pictures in Newcastle-upon-Tyne was considered about the best of the provincial Exhibitions in England. He had then begun to perceive his true vocation, for he was originally intended to carry on the business of his father, a respectable house-painter in North Shields. However, his earliest predilections were such as disqualified him for mechanical pursuits, and he had meanwhile practised the decorative part of the business with Coulson, of Edinburgh. Here he had an opportunity of observing the progress of Ewbank, whose pure and fluent productions suggested the kindred but more powerful style which, at the time I have mentioned, made Balmer's pictures a feature in the Newcastle Exhibition. With several lesser works of great merit, he then exhibited a more ambitious production in point of size—this was 'A View of the Port of Tyne.' It was purchased by T. Batson, Esq., of Newcastle. Soon after this, Balmer removed his easel, and took up his abode in the neighbourhood of the Exhibition, then under the management of the elder Richardson and Mr. H. P. Parker.

About the year 1831 an exhibition of water-colour drawings was produced in Newcastle, in which appeared several performances in that style

by Balmer, especially some exquisite views of the scenery in the neighbourhood of Rokeby, one of which, purchased by Dixon Dixon, Esq., was the gem of the exhibition, and will yet be remembered by many as 'The Juicy Tree Bit.' Another of these drawings was beautifully engraved by Miller for the "Aurora Borealis," an annual produced by some members of the Society of Friends in Northumberland.

The honourable rivalry and friendly intimacy which existed between George Balmer and J. W. Carmichael (an artist whose marine subjects have already obtained an extended celebrity) induced these two painters to unite their efforts in one great work, the subject of which was 'The Heroic Exploit of Admiral Collingwood at the Battle of Trafalgar,'—a well-chosen subject, and one which came with an especial grace from the hands of two men who, themselves an honour to their native county, have thus honoured its renowned hero. This capital picture is now in the Trinity House of Newcastle.

Presently after the completion of the large picture, my friend began to look for more extended means of study and improvement, and he took his departure for a tour on the Continent, sketching industriously as he proceeded. He visited several parts of Holland, and then proceeded up the Rhine, and traversed Switzerland, when, having made some valuable studies among the Alps, he turned a longing eye towards Italy, but hesitated and postponed that enterprise to a period which never came. He then set off for Paris in order to study the masterpieces in the Louvre Gallery. In Paris Balmer remained several months, observing much, and copying from Cuyp, Claud Lorraine, Paul Potter, and Ruysdael. From the latter he produced a masterly copy, the subject being 'A Stormy Offing, with Vessels scudding before the Squall.'

Immediately on his return to England he came to me, and announced his intention of setting up his staff in London, and from that time we were seldom apart. During this period I had ample occasion for admiring his zeal for Art, and the assiduity with which he toiled to do justice to the opportunities he had enjoyed, and to embody the result of his travels in such a shape as would bring him honourably before the public in the London Exhibitions.

A large 'View of Bingen,' which I believe is now in Liverpool; 'A View of Rotterdam,' of which there is an engraving; 'Haarlem Mere,' a large moonlight, purchased by Miss Clayton of Newcastle; and a fine picture of St. Goar, were among the first fruits of his application. At this time he found a kind patron in Mr. Harrison, an opulent merchant and accomplished gentleman of Liverpool. This gentleman, whom he had met abroad, enabled him, by his purchases and recommendation, to pursue his object steadily and without those pecuniary misgivings which oppress while they cruelly goad the artist who would earn an honourable fame; but who, being mortal, must provide withal for the baker and the fashioner of raiment. While the beauties of the scenery he had visited remained strong upon his mind, Balmer worked assiduously from his foreign sketches; but many of them remained unused, for the original feeling and desire to represent the scenery of the British coast returned after a time. My old friend was never so much in his element as when painting a stranded ship, an old lighthouse, or the rippling of the waves on a shingly coast. He was much under the influence of early associations, and such were the objects to which he had been accustomed from childhood. An old mill was likewise a favourite subject of his pencil; and this was but another reminiscence of early days, when he oftentimes sojourned with his uncle, the miller at Plessey, near Blythe. His pictures containing an old mill, with the scenery of the river Wansbeck, chiefly moonlights, are among his happiest productions.

In 1836, Balmer proposed to the Messrs. Finden a publication entitled "The Ports and Harbours of Great Britain,"—a work which was spiritedly commenced, and contained many views, chiefly on the north coast, from his drawings. However, the publication dwindled in other hands, and ended tamely enough.

About this time my friend found himself in circumstances which made him independent of his profession; and a diffidence with regard to the merit of his own productions caused him to give up several commissions, and thenceforth, to the



regret of many who admired his talent and worth, he abated his efforts, painting only a slight bit from time to time to keep his hand in, or as gifts to his friends. But his interest in Art did not diminish with his own exertions, and the knowledge which he had acquired was imparted to his friends in kind and manly advice, judicious help, or words of encouragement which were the more prized for their sincerity, for he never flattered nor compromised his integrity by an unmeaning comment upon any work of Art which might be shown to him. It is nearly four years since Balmer retired from London, and settled near Ravensworth, in the county of Durham, where he was assailed in the prime of life by the malady which terminated his career on the 10th of April, 1846.

The above brief description of my friend's career is an offering which I am induced to make by the unwillingness which I myself, together with many mutual friends, have felt that one so gifted should pass away with no other record than that of a private gentleman. I have not ventured to dwell upon those qualities which will endear his memory to all who knew him; such will not soon forget him; and his works will be esteemed when personal considerations give place to fame.

I am, Sir, your obedient servant,  
J. WYKHAM ARCHER.

## SIXDENIERS.

We have to record the death of M. Sixdeniers, a distinguished engraver of France; the circumstances connected with this event are more than commonly painful. On the 10th of May, he and his family agreed to dine together to celebrate the marriage anniversary. He was the possessor of a little boat, and proposed before dinner an excursion on the river. They embarked, eight in number, his wife and daughter waiting for him at a friend's house, where they were to dine. In passing the Pont au Change, where the river is always extremely violent, something like our old London Bridge, the boat threatening to strike against the bridge, Sixdeniers, seeing danger, seized a boat-hook, and endeavoured to fix it on one of the rings placed for that purpose under the arch, but, missing his aim, fell into the water; the boat then ran against a bath close by, and overturned. The whole saved themselves by swimming or clinging to ropes, with the exception of poor Sixdeniers, who never reappeared: his body was found four days after. He leaves a widow, nearly blind, and a daughter grown up, well educated, but with no means of existence. The new Society for the Relief of Unfortunate Artists immediately granted the widow 600 francs yearly pension, and a subscription has been entered into to purchase his prints—the only property he left. Sixdeniers, was born in Paris, the 23rd of December, 1795, and commenced his career as a line-engraver; he was pupil of Villerey. In 1816 he gained the second prize for line-engraving; in 1824, a gold medal at the Salon. Soon after, the taste for mezzotint being imported from England, under the patronage of M. Schrot, the publisher, he was one of the first to practise that style of engraving, and with Reynolds and Maile executed many of the best plates published at that time. The following is a list of his principal plates, with the dates of their being exhibited:—Honours rendered to Raffaele after his Death, after Bergeret, 1822. 'Properzia di Rossi,' after Ducis, 1824. Vignettes for various works, 1827. 'Endymion,' after Girodet; 'Sleep,' after Mlle. Pagés; 'The Bath' and 'The Surprise,' after Rioult, 1831. 'Pacha de Janina,' 'Don Juan,' 'The Visit,' 'The Invasion,' 1833. 'Edward in Scotland,' after Delaroche; 'Combat de Navarino,' after Langlois, 1834; 'Depart' and 'Return,' after Mlle. Pagés; 'Young Girls and Faune,' after Rioult. 'Group of Louis XVI.,' after Bosio, 1835. 'Charles I. and his Children,' after Colin, 1836. 'The Broken Contract,' after Destouches, 1837. 'Portrait of Arago,' 1839. 'The Rural Virtuoso,' after Bouterwek; 'Boatmen attacked by Bears,' after Biard, 1840. 'Charlotte Corday,' after Scheffer; 'Hospitality,' after Latil; 'Mlle. Rachel,' after Charpentier, 1841. 'Napoleon and the King of Rome,' after Steuben, 1842. 'Funeral of General Marceau,' after Bouchot, 1843. 'Arab in Prayer,' and 'Posting in the Desert,' after Horace Vernet, 1844. 'Head of Christ,' after Colin, 1845. 'The Village Bride,' after Grouze; 'Por-

trait of Brother Philip,' after H. Vernet, 1846. In this list is not comprised several figures, various vignettes, and portraits, which he also engraved. Two days before his unfortunate end he proved two finished plates, 'Education Morale' and 'Education Religieuse'; both of which are now very popular in this country: he leaves unfinished a large plate, pendant to the 'Funeral of Marceau.' "Man is born to trouble, as the sparks fly upwards."

## CORRESPONDENCE.

## ART-UNIONS.

Sir,—As it is to be hoped that the Art-Union will take the present opportunity of revising and improving its rules, will you allow me to suggest some points in which its constitution is, I think, obviously defective, more especially the want of mutual control between the Executive and the subscribers and prizeholders?

While there are very valid reasons for giving preference in general to that form of constitution which allows the prizeholders to select their pictures, there may be special occasions when this rule may be altered with advantage; and in all cases a very tight rein should be in the hands of the Committee, to prevent not only collusion but any obvious absurdity. All purchases should be, I think, subject to the Committee's approval.

But I do not think this extra power should be granted to the Committee without some more direct control over its constitution on the part of the members. At present the Committee is wholly self-elected (practically at least), and without any provision for a change in its members.

Now, in most committees it is found useful to have a proportion of the members retiring annually, and ineligible for a certain time; and in nothing surely can such a rule be more necessary than in a Committee whose province is the varied region of taste. So important does this change appear to me that I would suggest, besides such a "rotation," the absolute retirement, each year, of a certain number of those members who shall have least frequently attended. Without some such rule it is found very difficult to preserve committees from the management of a coterie, or of an individual—which, in matters of taste, is often of immense injury.

How to bring the subscribers into more direct connexion with the election of the Committee may be difficult to contrive; but there is little doubt that such connexion or control would render the Committee more firm and confident in its movements, would enable them with more freedom to exercise control over the selection of prizeholders, and would prevent some murmurs, which are certainly now rather too much heard (and not without justice), as to the selections and productions of the Committee. I remain, your obedient servant,

AN ANATOMIST.

## PROPOSAL OF A CONFERENCE AS TO THE BEST METHOD OF CARRYING OUT THE OBJECTS OF ART-UNIONS.

Sir,—There is just now in fashion a method of ascertaining the views of the people on various subjects of interest, which certainly has many advantages: I mean meetings of "Conferences." We have seen such conferences annually of scientific men—conferences on the Corn Laws, on Education, on Temperance, &c. By such conferences, committees ascertain the views and feelings of their constituents, new views are struck out, new plans of operation suggested, erroneous notions exploded, and the public attention more forcibly drawn to the desired points.

Now, I want to see such a Conference called by the Art-Union of London at the present moment, when its plans are doubtless undergoing, at the hands of the Committee, cautious investigation.

It appears to me that such a gathering of the friends of the Institution would probably suggest new and improved modes of carrying out the objects of such Associations, and of avoiding the errors which they have committed; and the public would be more forcibly drawn to the subject, and convinced that the Committee are anxious not only to get money but to encourage Art.

There are four classes of persons who ought to be represented in such a Conference:—

1st (of course), The Committees of the Art-Unions.

2ndly, The Artists (and members of the various Academies and Institutes).

3rdly, Known Patrons of Art.

4thly, The Public (by the selection from the subscribers of educated persons not specially known as patrons of Art).

I would propose that the Committee of the Art-Union should select a small number of persons from each of these classes, as a preliminary Committee; and that this Committee should invite such individuals from these several classes as they might think proper, to form the Conference; and that this Sub-Committee should announce their desire to receive from any quarter, suggestions on the subject in hand; should classify and arrange such suggestions, and submit to the Conference those which seem most eligible.

That on these suggestions, and on such others as may be submitted at the meeting, a plan should be drawn up for the future constitution of the Society, and for the aid and guidance of its Committee. I remain, &c.

DEMOPHILUS.

## WORKS OF EARLY MASTERS IN CHRISTIAN DECORATION.\*

It is a remarkable fact connected with English literature that the outlay and splendour associated therewith is the result of individual energy and capital, while similar works are in other lands rarely seen, except when the national resources, or those of royalty or nobility, are brought to bear on their production. It is also equally remarkable that, in the absence of this generally-supposed advantage, our publishers produce works that are even superior to those of foreigners which come forth under such auspices. There is scarcely a foreign publication which can be considered superior to the one before us, for paper, print, or illustrations; yet it is the work of a single bookseller.

The secret of this may, perhaps, be in the good taste exhibited by him, for the work is his alone; he has collected the entire series of examples he engraves, as well as edited and written the necessary descriptive letterpress—a work of no little labour, consisting, as it does, of more than fifty pages, closely printed in large folio, and upwards of sixty magnificently-coloured engravings. Mr. John Weale, of Holborn, already well known as our principal architectural bookseller, is the author, in every sense of the word, of this splendid book; and one really feels surprised at the largeness of such an undertaking, which many would shrink from risking; it is to be hoped, however, that the public will in this instance do what royalty does in other nations, and save the publisher, by their patronage, from pecuniary loss, if they do not add profit to the speculation. The history of the book is told by Mr. Weale in a few words at the conclusion of his volume. He says:—"The compilation of the preceding pages has been accomplished during the very limited intervals of leisure which an almost incessant application to business permitted; and they are consequently submitted to the reader with some degree of humility. Works on the Fine Arts have been for the most part written by men of education or fortune, who were enabled to devote much time and attention to the subject; but in this instance the editor has merely been enabled to collect his information from such broken and rough materials as presented themselves to his notice, verified, however, in several instances by personal inspection, and in others corrected by a reference to authentic sources; he may, therefore, not unreasonably hope that some indulgence will be extended to his labours from the hands of the artistic critic." Such an excuse was little needed, as we have rarely met with a more valuable publication.

That part of the volume devoted to an account of Albert Durer and his works is particularly interesting, and is the fullest and best notice of him we possess. He was highly esteemed even by Raffaele, and his originality and power will always retain for him a high place among artists. Mr. Weale regrets, as must all other historians of Art, that even the names of the artists of many fine examples of early decorative painting should remain unknown; and in the present work he has provided many new and additional particulars of a few of the most celebrated. The biography of the Crabeths of Gouda is quite novel to us; and is a great feature of the work before us, illustrated as it is by so many coloured specimens of their famous painted windows in the Church of St. John, at Gouda, of which the townspeople express so strong a sense as to exclaim on seeing a fine work of Art, "Het is als de glazen!" or "It is as fine as the windows!"—a proverbial phrase, beyond which the emphasis of admiration can no further go.

But let us first consider Durer, "the great luminary of Art in Germany at that memorable epoch when painting and the other arts of design, which had been gradually dawning upon Europe, burst forth nearly all at once into meridian splendour." His life, like that of most artists, is the history of his works; and how constantly he toiled, pencil and graver in hand, his numerous productions testify. His very curious diary, which

\* "Divers Works of Early Masters in Christian Decoration: with an Introduction containing the Biography, &c., of Albert Durer; Notices of his Master, Wohlgemuth, and his Friend Pirckheimer; Adam Kraft, and his 'Sacrament House,' at Nuremberg; with Examples of Ancient Painted and Stained Glass in England and on the Continent." London: Weale and Co.



he kept during a twelvemonth in the Netherlands, is both entertaining and instructive, "with its trivial details and inklings of domestic manners, it gives a truthful insight into Durer's character and social position." It is interesting to see how favourably he was received by his brother artists, and how every person treated him respectfully, according to their circumstances. Thus, he says, "The painters and sculptors treated me at my inn, and did me great honour by their company"; and "the painters [at Antwerp] received me in their chamber with my wife and maid, and served us with silver ware, and other costly preparations, and a particularly costly banquet. Their wives also were there; and while I was at table the people stood on each side as if they were treating a lord. There were also among them some persons of importance, who received me with very deep and reverential salutations, and said they would do all they could which might be agreeable to me. There came a messenger from the Lords of Antwerp, with two servants, and presented me from the Lords of Antwerp with four cases of wine, and sent me word 'I should be honoured by them in this, and have their good will.' Others less rich showed their respect. "Master Peter, the city carpenter, presented me with two cans of wine, with the expression of his willing service." "George Schlautersbach presented me with a sea-cap worth six stivers." The artist, with the true generosity of soul that must always belong to real genius, gave in return his own works on copper or wood, or painted portraits, &c., for his new friends, until, upon winding up his accounts at the end of his journey, he writes, "I had the disadvantage in all my earnings, lodging, sales, and other transactions in the Netherlands—in all my things with high and low, and particularly the Lady Margaret (sister of the Emperor Charles V.), for what I presented to her and did for her, gave me nothing." It is ever thus with patronage—the promises of the great, and the expectations raised by their acquaintance, are seldom so profitable as the connexion with the more business-like; and many a professional who has trusted to it may, at the end of a life, do as Durer did in his twelvemonth, wind up with the "disadvantage." Genius must be its own strength and support, ever working, self-dependent; and those who ought to patronise will ultimately be forced to do so, the artist preserving his independence. The history of what is called *patronage* would be a curious and instructive volume: curious for its singular anomalies; and instructive to the young artist who would be thoughtless enough to depend on it. It has seldom aided genius, till it was strong enough to walk alone; while those without "the divine spark," who have become the *fashion*, have as often been left aground, after the fullest tide of prosperity, to die neglected.

There is one affecting circumstance connected with Durer's career, not even hinted at by the editor of this volume, but which must have added greatly to his cares, and embittered his whole existence; and this was "the bad wife," often noticed by his friend Pirckheimer in his letters, and who was his continual torment; rapacious and ignorant, she tyrannized over his quiet temper, and kept him continually at work in order to amass money; at the same time repelling his friends, lest their presence should occupy his time. There is little doubt that his early death may be attributed to this bad woman; and that many years of personal anguish of mind and misery hung about Durer while he was working on some of his finest productions.

The critical remarks on Durer's works are characterized by acumen and good sense, and do justice to the originality and genius he possessed. It is not always that people can shut their eyes to the conventionalities of the older artists, and look beyond to the vigour of conception they possessed. Some of the remarks here given are curious; such, for instance, as those upon 'The Resurrection,' when speaking of the guardian soldiers around the tomb of Christ:—"It must be observed that all the soldiers do not sleep; one, indeed, is in the act of waking another, being conscious of the miracle taking place. This is quite in accordance with the religious views of the time, and marks a sort of epoch in the history of Christian Art. Before the thirteenth century the soldiers are always represented sleeping profoundly, the faith of the times requiring no witnesses to insist upon their belief.

Subsequently, however, it became more common to exhibit, as in the design under notice, some of the soldiers, at least, awake or awaking."

The notices of Durer, his master Wohlgemuth, and his friend Pirckheimer, are followed by an account of Adam Kraft, the great sculptor and architect, of Nuremberg; and a beautifully executed engraving of his 'Sacrament House' in the Church of St. Lawrence, in that city. Then we have a well-digested but brief notice of the history of painted and stained glass, as an introduction to a biography of two artists in this way, Dirk and Wouter Crabeth—names almost, if not entirely, unknown to this country, but who are celebrated in their own land as the painters of the Gouda windows already alluded to. Their works are highly extolled, and many specimens of their celebrated windows are given in the tints of the originals. Their biography is scanty—"they are *nominum umbra*—names gleaming like lights borne by figures, which are themselves rendered indistinct by the surrounding gloom." It is, however, a proud distinction for artists that the ethereal part of them—their works—outlives the pettiness of personality, and the trifling details of private existence; and through them we see only the mind and its power. It is sometimes not to be regretted that we know no more; the littleness of biography that too often distracts the mind from the greatness of soul thus mixed up with human weaknesses may be sometimes well excused; the exceeding minuteness of modern biography as frequently detracts from genius, as the want of it allows us in the old masters to contemplate only the grandeur of their works and the greatness of their productions. "No man is a hero to his valet" is a truthful saying, too often lost sight of by biographers who delight in detailing the pettinesses of the private lives of great men. To our minds it is a grand thing this forgetfulness of all but a man's great work; in it you see him, and nowhere else; all is forgotten but that which is well worthy remembrance. The Crabeths are buried near their works. "There they seem to rest from their labours, near the scene of the triumph, but withdrawn from the immediate presence of their works; as having bidden farewell to all mundane pomps,—the ambitious aspirations of Art itself included. After gazing with delight and wonder on the pictorial splendours of the church windows, it is touching to enter the solitude of that plain apartment, and there contemplate the features of the men who achieved those prodigies of their glass painting—works that have obtained for Gouda an illustrious name in the annals of Art, and which have rendered it an honoured place of pilgrimage for the devotees of Art." The celebrity of the artists thus lives after them; and it is a proud trophy to their memory that nearly two centuries after their death, the Art-pilgrimage of a foreigner in their land should resuscitate their memory with honour in the splendid work before us; and, excited only by their merits, immortalize their genius by so noble a tribute as this volume contains.

The Church of St. Jacques, at Liege—a noble monument of Art in the middle ages—is last described, particularly with reference to its painted ornaments and its stained glass. Many magnificent specimens are given, the plates measuring twenty inches in height, and richly coloured in imitation of the originals. Certainly more splendid examples of glass-painting could not be found. Of the earlier specimens existing in our own country, some examples are also given; and the curious windows of West Wickham Church, in Kent, forms as interesting a series as any. Others from York and Auster Malbis are equally valuable. The head of the Saviour in the window over the north door of St. Mary's Church, Castlegate, is an admirable specimen of the expression conveyed by a few simple lines; it is a very early work, and a fine specimen of what was done in the olden time.

It is superfluous to praise volumes that must so amply carry commendation with them. The contemplation of them sinks the office of critic, and admits only as much of that office as will point out excellency. Certainly the present work reflects high credit on all concerned upon it; and we can only hope that Mr. Weale may reap the full advantage of the taste and industry he has exhibited. The book is in every way worthy of patronage, and adds another to the long list of princely works produced by private spirit in this country.

## ART IN CONTINENTAL STATES.

**GERMANY.—MUNICH.**—The architectural corner, *par excellence*, of our metropolis, where the glorious buildings for the exhibition of the works of modern and ancient Art are situated, is to be enriched with another specimen of the creations of King Louis I.,—a new Pinakotheca for Modern Paintings, to be executed by the very able architect Professor Voit, in a style somewhat similar to that of the Pinakotheca of Ancient Pictures. An open place near the latter building will thus be occupied by the new structure; the exterior of which is to be ornamented with an extensive series of frescoes, after the designs of Von Kaulbach, the subjects being taken from the history of modern Art. Our principal artists are at present actively engaged in the execution of splendid works: Von Hess is completing his magnificent 'Lord's Supper,' in fresco, in the refectory of the Benedictine Convent, whose church will be the almost finished Basilica; whilst a young artist, Herr Caspar, is employed in the interior of the temple with a fresco representing 'Stephen Stoned.' Much admiration is attracted to the completed parts of the splendid glass paintings intended by the King as a donation to the Cologne Cathedral. The fine cartoons for this purpose, representing 'The Death of Christ,' are the productions of Anthony Fischer. The same artist will soon commence another work, to be executed on glass, 'The Effusion of the Holy Ghost.' The celebrated battle-painter Peter Hess has almost finished the fourth piece, of a very extensive order from the Emperor of Russia, representing 'The Storming of Smolensko.' It is astonishing with what creative, inexhaustible power this eminent artist varies his treatment of subjects, which in the hands of less imaginative painters would become mere repetitions.—The laws of the Royal Academy of the Fine Arts, established in 1808, have lately been revised and applied to the circumstances of the present time, and chiefly to the high station which Munich occupies; so much so that the whole may be looked upon as a reorganization. The Academy bears a twofold character—that of an establishment of artistic instruction, and of a Society of a character similar to that of the different Academies of Sciences in Europe, having its presidents, members, correspondents, &c. The instruction in the Fine Arts is altogether practical, comprising historical painting, sculpture, architecture, and engraving; each promoted, in a certain degree, by theory—especially in the history of the Fine Arts, anatomy, perspective, descriptive geometry, and the construction of shadows. The respective professors must be eminent practical masters in their several departments of Art. All that is essential for the promotion of the Arts, so as to make them general, has been provided for in this plan of reorganization. The former Academy has not been distinguished for eminent practical results; all the pupils of a superior claim for reputation being obliged to look for that information and practice that could secure them fame, elsewhere than in the School of Arts. It was generally one of the most popular masters about whom the aspirants to excellence assembled; even they among themselves did their utmost to promote each other's views in these highly laudable purposes, for which the Munich artists have ever been characterized. The beneficial influence of the reorganization will be felt in its greatest extent by the students of architecture, whose business it will be to mark their career by a refined taste in the execution of every description of public and private buildings throughout the country. Architects are generally functionaries of the State, who, from their artistic qualifications, may assume a very high and honourable station. The pupils of the Polytechnic Schools devoting themselves to architecture, on terminating their mathematical studies, proceed in the acquisition of tasteful Art: practice is never wanting to them in a country where all the provincial towns imitate the manner of improving and beautifying as carried out in the metropolis. The effect of so noble a cause will soon be felt, we hope, in all Germany; for Munich will surely become its high school in the Fine Arts.—Von Kaulbach has completed his ingenious work, 'Reinecke Fuchs'; an engraving of which will soon appear, illustrating the inexhaustible abundance of humour, wit, and imaginative faculty of the artist. The tracery of the grand subjects of the first cartoon, from a series of



historical paintings ordered by the King of Prussia, lies now in his atelier before the wondering eyes of the Art-loving visitors. They treat of 'The Separation and Dispersion of Mankind, sighing under the Subjugating Yoke of the Despot Nimrod.' It is impossible to give a correct idea of the bold, philosophical manner with which the artist has conceived the common story of Babel. Kaulbach thus manifests his character as a philosopher, poet, and eminent painter, without violating or impairing the religious impressions of the scriptural subjects.—Julius von Schnorr, whom Dresden now calls her own, is still engaged in the execution of his wonderful cartoons of the subjects from the *Nibelungenlied*. The representations of 'The Zimmer des Verrathes' (Hall of Treason) are almost completed; the designs for the adjoining room, of 'Der Rache' (Vengeance), have already been commenced, and will, it is hoped, be terminated in the course of next year.—Of the latest publications we must mention the completion of the eminent edition of 'Raffaello's Frescoes'; illustrating 'The Fable of Cupid and Psyche,' in the Fornesina, at Rome, by the very able historical painter Francis Schubert, in twenty-five beautiful etchings and lithographs.

DRESDEN.—The exhibition of works of modern Art has once more been a proof, not so much of actual progress, as of its possibility. The artists exhibit great skill, much genius, but little perseverance in undertaking the highest purposes of Art; for which reason the noble field of historical painting still remains uncultivated. This species of excellence requires that monetary independence of the artist which looks not for profit, nor is aided and sustained by a wealthy *Mecenas*. Very few orders are given in this branch of Art, and, therefore, a very small number of great works is the result. Julius von Schnorr belongs now to Dresden; he is an artist who may attempt the greatest; but he is no sorcerer who can turn impossibility into possibility; his influence will not be unfelt; but propitious circumstances must lend their aid to give rise to noble works of Art. Thus Schnorr's grand cartoon, representing 'A Scene from the *Nibelungenlied*,' is the most eminent in the higher sphere of Art. The very able Brunswick artist Teichs has endeavoured to produce an exquisite specimen of historical painting before the eyes of the people, in a representation of 'The Emperor Charles V., in the Castle Church of Wittenberg, prohibiting the Exhumation and Burning of Luther's Body, by order of the Duke of Alba.' Last year this picture was exhibited at Munich, where it had to compete with very eminent rivals, and was not so much noticed as it deserved. Among the *genre* paintings, Bendemann's 'Amours of the Shepherds,' of extremely soft character, attracted much admiration; likewise Troelich's 'Cupid and Nymph.' The artist was Bendemann's pupil, and is worthy of his master. Landscape painting was nobly represented by several eminent pieces; chiefly by Professor Dohl's 'The Harbour of Copenhagen by Moonlight,' and 'A Norwegian Cataract.' Hummel (of Weimar), Alexander and Woldemar Herrmann, Goldstein, and others, also contribute some fine works. The Italian landscapes of Enslin, jun., were much admired. In water-colour paintings, Robert Kummer, Pepperitz, Boll, Sparman, and Professor Hammer, were much distinguished for their strictly keeping to Nature. The two portraits, of 'Huebner,' by Hildebrand, and of 'Bendemann,' by Huebner, were much admired. Not greatly inferior were the portraits of 'Vogel von Vogelstein' and 'Arnold'; a good picture, the likeness of the artist himself, was exhibited by the Chinese painter Lumqua, of Canton.

BERLIN.—At the late exhibition of modern paintings, the chief of which consisted of contributions of Berlin artists, a grand cartoon, by Pietrowsky, representing 'Lady Sale commanding when the English Army was assaulted by the Afghans,' for a painting ordered by the late Mr. William Epsom, was much admired. The Dusseldorf artists have sent some very fine *genre* pieces. The portraits of several artists of this town are excellent specimens of this branch of the Fine Arts: principally one of the famous vocalist 'Jenny Lind,' by Magnus, and two others, of 'Alexander von Humboldt' and 'Rauch' (the sculptor), by Begas, are looked upon as the greatest ornaments of the exhibition. Girardet's 'A Congregation overtaken by the Protestants in a Cavern of the

Cevennes by Armed Forces' is very interesting. Vernet's piece, 'The Battle-field of Hastings, on the Morning after the Defeat of the Saxons,' is superannuated (painted 1828) and of little interest. The full-length statue (ready for the cast) of 'Winkelmann,' by Wichmann, and several other sketched models of the same sculptor, are forcibly conceived. We likewise admired two highly-distinguished works of David d'Angers, a colossal bust of 'Humboldt,' in marble, and a gypsum model of a bust of 'Arago': both presents made by the artist to Humboldt. Some works exhibiting great power have been executed in the galvanoplastic establishment of Baron von Hackwitz.

VIENNA.—The Manufacturing Association of Austria has opened at Vienna an exhibition of designs for stuffs; to the best of which will be awarded medals of gold, silver, and platinum. Many of the exhibitors are from Paris and Mulhouse.

FRANCE.—PARIS.—Workmen are at present employed in preparing one of the upper stories of the Louvre for the reception of a curious collection of tapestry. It is said that the old wooden gallery attached to the great room containing the pictures is about to be removed.

BELGIUM.—Mr. Jones, the English sculptor, has been recently staying at La Haye, for the purpose of modelling a bust of the King of Belgium, who has sat to the artist for that purpose. The work will be executed in marble. The King of the French some time since accorded a similar honour to Mr. Jones.

ANTWERP.—The Exhibition of the Royal Society for the Encouragement of Fine Arts is now open in this city, and, taken as a whole, is highly creditable to the Belgium school of painting. Among the pictures which may be considered as most worthy of attention are two by M. Wappers, the Director of the Academy (a visit to whose studio we noticed in our June number). The subjects are 'Columbus in Prison,' and 'Spagnoletto and his Daughter.' The colouring of these works is rich, though not altogether harmonious; while the expression of the countenances is powerful and well conceived; the figures are half-lengths. M. De Keyser exhibits three pictures, also half-lengths: one, 'An Arab,' has been purchased by the King of Belgium; another, a 'Pieta,' and a 'Portrait of Count Everhard of Wirtemburg arriving in Sight of Jerusalem'—all works of more than ordinary merit. M. Eckhout has 'Le Champayne Mousseux,' a picture possessing little to our taste. 'Regret,' by M. Swerts, pleases better; as does another by M. Guffens, 'The Enfranchisement of the Town of Hasselt,'—a highly meritorious work. One of M. De Keyser's pupils, M. Wittcamp, exhibits a picture containing all the materials that constitute excellence; it is entitled 'A Pilgrim presenting to the Wife of a Crusader an Urn containing the Heart of her Husband.' 'An Interior of a Robber's Cavern,' by Moly, is not unworthy of Cattermole. There are two enormous works, 'A Combat from Homer,' by Wierls, and 'The Madness of Don Carlos,' by Kremer, which certainly help to cover the walls, without adding much to the attractiveness of the Gallery. Few pictures beyond those we have enumerated call for special notice; yet we cannot pass over in silence 'The Fisherman's Orphans,' by De Braekeleer; 'A Market by Moonlight,' by Van Schendel; 'The Organ Player,' by Van Hove, and the landscapes of Pieterssen and Maerman—all of them productions of undoubted merit.

LOUVAIN.—The City of Antwerp for a long period claimed the honour of being the birth-place of Quentin Matsys, the painter of the celebrated picture of 'The Misers,' in Windsor Castle; but it has somewhat recently been discovered that this is an error, and that this great master of the Flemish school of Art was a native of Louvain, whose inhabitants are now about to erect a statue to his memory. Subscriptions for this purpose are fast flowing in, and there is no doubt the memorial will be worthy of him whom his fellow-countrymen are desirous of honouring.

ITALY.—ROME.—M. Alaux, the painter, has recently been appointed by the King of the French, Director of the French School of Painting in this city.

## ART IN THE PROVINCES.

NOTTINGHAM.—The Society of Artists established in this town opened their first annual Exhibition, in the middle of the past month, at the Mechanics' Institution. The visitor, on looking round the walls whereon the pictures are hung, must bear in mind that this is an infant Association struggling into existence amidst many difficulties; and, though he will evidently see how much remains to be done ere this Society can rank with many other provincial exhibitions, yet he will not fail to observe there are decided indications of promise and hope for the future. The artists of Nottingham have contributed largely, and, in many instances, worthily; we wish they had been better supported by those of the Metropolis. Ety, however, has sent a fine picture, 'A Nymph Sleeping,' distinguished by all the grace of outline and richness of colouring which characterise his works; H. J. Townsend contributes 'Leonardo da Vinci and his Models' (hung in the Royal Academy this year); Hart, R.A., Pyne, Shayer, Lewis, C. Thomson, the Barrauds, J. and Mrs. M'lan, M'Cullum, Hilder, Clater, Ellerby, Bendixen, &c. &c., have also lent their assistance; while Hammersley, J. and G. Burton, Mrs. Paulson, and other members, uphold the credit of the Society. A few works have been sold, and the Exhibition altogether has exceeded the expectations of its promoters. We exhort them to persevere in their laudable intentions, and doubt not but that another year will see them in a far more favourable position. There is an Art-Union Society established in the town, which already numbers nearly two hundred subscribers.

DEVON AND EXETER SOCIETY FOR THE ENCOURAGEMENT OF ART.—The second Exhibition of this Society has just opened, with a collection of 254 works of Art in Painting and Sculpture. It is considered to be a great advance upon the first essay, and the names of Danby, Howard, J. P. Knight, W. C. Marshall, R. K. Reinagle, D. Roberts, and Webster, are among the members of the Royal Academy who have sent contributions. It has created quite a sensation in the west of England. Doubtless, in a county which has given us so many good artists, we shall find a corresponding appreciation and encouragement among the amateurs, now that they seem so fully awakened to the luxurious and intellectual enjoyment of Art. We regret to have received our notice too late this month to enable us to give more detailed remarks, but we shall probably do so in our next number.

LIVERPOOL.—We have been unable to prepare in time for the present number our intended notice of the annual Exhibition at this place; but we may state that the Academy has awarded the prize of £50 to Mr. Harvey, R.S.A., for his picture of 'The First Reading of the Bible in the Crypt of Old St. Paul,' exhibited in the Royal Academy of London this year.

EDINBURGH.—An addition has lately been made to the architectural beauties of Edinburgh, which will not only come in for a full share of the general admiration, but will command a separate reputation of its own. The structure we refer to is the new Commercial Bank lately erected in George-street by David Rhind, Esq., architect. The building is in the Corinthian style, and the entire aspect in front is quiet, chaste, and harmonious—nothing startling, nothing gaudy; none of that crowding of elaborate detail, and of heavy unmeaning ornament which is so often mistaken for grandeur. With better taste, and a far more correct idea of what constitutes real beauty in architecture, Mr. Rhind's chief aim has been to create an elegant and harmonious whole—to impart to the structure an air of simplicity and composure; and in this effort he has been eminently successful. The facade of the edifice, which is singularly light and elegant, is 95 feet in length; and the portico, which stands finely out, is supported by six beautiful Corinthian columns, each 35 feet high; the entablature is about 9 feet; and the pediment, from the base to the apex, measures 14 feet. The capitals of the columns are bold, graceful, and finely relieved, producing an imposing and agreeable effect. The internal arrangements of the building are worthy of its external elegance. It would be difficult, we think, if not impossible, to dispose of space with so many various yet specific purposes in view, more judiciously than has been done in the present instance; and herein, as architects well know, is not the least perplexing part of their art. The vestibule is lofty and imposing, and the spectator at his first entrance is impressed with ideas of grandeur and magnificence. A gallery surrounds the vestibule, supported by Ionic columns and approached by two elegant staircases. This gallery, which leads to the principal apartments in the upper division of the building, is richly panelled and ornamented; and the whole is lighted from a panelled roof, which is supported by Corinthian columns rising in the same vertical line with those supporting the gallery. The telling-room is a magnificent apartment, about 90 feet by 50 feet, with dome roof supported by Corinthian columns and antæ, the entire entablature and dome being enriched with flowing ornament in alto-relievo. The apartment is chiefly lighted from the dome, of which the lights form the panels. The effect of the whole is at once novel and impressive. We have hitherto refrained from noticing a very remarkable feature in the unique and beautiful building which is the subject of this notice, and we have done so purposely and for two reasons. First, in order that we might distinctly mark, as we would now do, our sense of Mr. Rhind's enlightened views on a matter deeply involving the interests of a noble Art; and secondly, to avoid the embarrassment of discussing the merits of two claimants at the same time. Anxious to assist in bringing more prominently into



public view talent, which he knew existed, Mr. Rhind suggested to the Directors of the Bank that the aid of the sculptor should be called in, to give an additional grace to the structure he had been employed to erect; and at his suggestion, as we believe, Mr. Alexander Handyside Ritchie, of Edinburgh, a rising artist, and a favourite pupil of the late Thorwaldsen, was engaged to supply a series of figures for the tympanum, where they now appear. These figures, we understand, are after an arrangement designed by Mr. James Wyatt, but that gentleman contemplated low relief only, and comparatively small dimensions; whereas the figures are in full relief—in fact statues, and of colossal dimensions—a departure from the original design on which Mr. Ritchie ventured at his own risk as regards expense, dreading, with the sensitiveness of a true artist, the mean and paltry effect of basso-relievo, compared with the full, well-defined, and well-rounded lines of entire relief. The figures are fifteen in number, and fill the entire tympanum. They are all imperfections appropriate to the purposes of the edifice; amongst them are the figures of three children which would do credit to the chisel of any sculptor—so full are they of nature, so innocent their attitude and expression, so plump and round their little limbs. He must be a man of fine sympathies and of gentle nature, as well as high genius, who can represent the innocence of childhood so successfully: none other could possibly do it. In all the other figures there is a singular grace and freedom of attitude, together with a symmetry of form and dignity and beauty of expression, which shows the sculptor to be deeply imbued with the true and genuine spirit of his art. The easy and graceful flow of the draperies is also very remarkable, and cannot fail to attract the notice of those who can appreciate such achievement in sculpture, perhaps the most difficult in the art. The effect of these figures altogether is superb. They enhance the beauty of the structure, without infringing in the slightest degree on its architectural merits; thus proving that, sculpture and architecture are kindred arts, and that, if Mr. Rhind's liberal example were generally followed, we should soon find them going hand in hand in the work of adorning the land with noble edifices.

DUBLIN.—The colossal statue of Mr. O'Connell, by Hogan, a description of which was given in our June number, has arrived in Dublin from Rome, where it excites universal admiration. This fine work of Art, together with a bust of Lord Cloncurry, by the same sculptor, is to be immediately placed in the Royal Exchange of Dublin, where are the statues of Grattan, Flood, Lucas, and other eminent Irish politicians.

### FRAGMENT.

BY AN ARTIST.

'Twas ere the level sunlight fell  
Athwart the distant river-swell,  
And like a wreath of glory lay  
Along the ripples of the bay,  
Which curling in toward the greener strand,  
Died in a starry gush along the golden sand.—

No thing of earthly mould was nigh,  
Save one lone skylark trancedly  
Soaring up the purple sky  
On the wings of his own wild melody!  
No other sound, but when the breeze  
Sighed in the solemn chestnut trees,  
Or stirred the speargrass by my side,  
Answered the whispers of the tide.  
And over all, like guardian spirit, shone  
Eve's "bright particular star," all lovely and alone!

I gazed upon the glimmering bay,  
I gazed into the tranquil sky,  
I heard the skylark's roundelay,  
I saw the waves glide glittering by;  
I felt the low winds round me sigh,  
And to my inner heart did say,—

"Look forth from out thy living grave,  
Nor longer—freeborn!—be the slave  
Of discontent. No longer pine  
For happiness—already thine,  
If thou but choose to look abroad  
Upon the workmanship of God!"

"I seek the beautiful," it sighed;

"It is around thee," I replied;

"Look forth into this glorious eve;  
But once look forth, and thou wilt own  
No sentient thing hath room to grieve,  
Whate'er betide." With inward moan  
It answered—"AM I NOT ALONE?"

### TOPICS OF THE MONTH.

THE NATIONAL GALLERY.—The Trustees of the National Gallery have purchased the large picture, painted by Velasquez, which was presented by Ferdinand VII. of Spain to Lord Cowley. It was long since offered to the Trustees by his Lordship, but they dabbled about the acquisition; and it was not until it fell into the hands of a dealer, and there was an insinuation that the King of Holland was in treaty for it, that they finally purchased it: a roundabout way of doing business peculiar to Trustees, who have obtained the picture with the addendum of a dealer's profit attached to the price. The picture, which measures nine feet by five, represents 'Philip IV. of Spain, with several Grandees, and among them the Minister Olivares, assembled at the Prado to enjoy the sport of Hunting the Wild Boar.' The scene is one of great animation. Rangers are represented scouring the thickets and driving the wild boars into the toils. The King, on the right, pierces a boar, and the Prince of the Asturias is represented waiting for another rushing headling or pursued by dogs. The Queen and the Infantas are in covered carriages within the enclosures, and the less-privileged spectators without the enclosures in the foreground. The original sketch for it, by Velasquez, is in the collection of Lord Northwick, at Thirlestane House, Cheltenham. A small picture, by one of the Caracci, is spoken of also as having been ceded to the nation, upon very honourable conditions, by Lord Dartmouth; at which we marvel much, seeing the tortuous course which has in some few instances, latterly, so eminently distinguished the management of this National Institution. While on this subject it may be interesting to add, that the Parliamentary return of "all pictures purchased for the National Gallery, distinguishing each, and the year when purchased; stating by whom painted, the sums given, and out of what collection," has recently been printed. We learn from it that from 1824 to 1845, £114,804. 16s. was expended. It will be remembered that soon after Sir George Beaumont communicated his intention to leave his collection of pictures to the nation, Parliament agreed, at the suggestion of Mr. Agar Ellis, that Mr. Angerstein's pictures, then in the market, should be bought out of the public funds, and the two collections joined to form a National Gallery. This was the first purchase: for Angerstein's 39 paintings the sum of £57,000 was given in 1824. Subsequently the following additions were bought, in all 27 pictures, for which £57,804. 16s. has been paid:—"The Holy Family," by Corregio—£3800; 'Bacchus and Ariadne,' by Titian; 'Christ appearing to St. Peter,' by Annibal Caracci; and a 'Bacchanalian Dance,' by N. Poussin—£9000; 'Mercury Teaching Cupid in the Presence of Venus,' by Corregio, and the 'Ecce Homo,' by the same master—£11,550; 'Mercury and the Woodman,' by Salvator Rosa—£1680; 'The Holy Family,' by Murillo, and 'The Brazen Serpent,' by Rubens—£7350; 'St. Catherine,' by Raffaele; 'St. Francis Adoring the Infant Christ,' by Mazzolino de Ferrara; and 'The Holy Family,' by Garofalo—£7350; 'St. John,' by Murillo—£2100; 'The Magdalen,' by Guido—£430. 10s.; 'The Virgin, Infant Saviour, and Saints,' and 'The Dead Christ,' &c., both by Francia—£3500; 'The Virgin and Child,' by Pietro Perugino—£800; a subject not ascertained, by Van Eyck—£630; 'An Apotheosis,' by Rubens—£200; 'The Doge Loredano,' by Giovanni Bellini—£630; 'A Jewish Rabbi,' by Rembrandt—£473. 11s.; 'The Young Christ and St. John,' by Guido—£409. 10s.; 'Gerard Douw's own Portrait,'—£131. 6s.; 'Lot and his Daughters,' by Guido—£1680; 'The Judgment of Paris,' by Rubens—£4200; 'A Portrait' (not ascertained by whom)—£630; and 'Susannah and the Elders,' by Guido—£1260. Thus we find that a small numerical portion only of the National Gallery of pictures has been procured at the public cost, the remainder having been supplied by the patriotic liberality of private donors.

THE BUDRUM MARBLES.—A most interesting and important addition has been made to the Sculpture Gallery of the British Museum, by the placing therein the celebrated friezes known as the Budrum Marbles, recently arrived from Asia Minor, and which have been secured to this country through the exertions of Sir Stratford Canning. Budrum, or Bodrum, now occupies the site of the ancient Halicarnassus, a maritime city of Caria,

where Artemisia, Queen of Caria, reared a magnificent tomb to the memory of her husband, Mausolus, B.C. 353. This monument, which was reckoned one of the seven wonders of the world, is said to have been built by four different architects, Scopas, Timotheus, Leochares, and Bryaxis; and the friezes now in our possession are supposed to be parts of the Mausoleum, and the works of these great artists of antiquity, each of whom erected one side of the tomb. If this supposition be correct, the Budrum Marbles carry us back to that period in the history of Greek sculpture known as the Praxitelian, about a century before the reign of Alexander the Great. Vitruvius, indeed, states that Praxiteles was employed on the work. The subject of the friezes is a battle with the Amazons. We have neither time nor space at present to enter upon a critical analysis of their merits, which are abundantly seen in the masterly composition of the groups of figures and the graceful flow of the draperies, exhibiting in their fullest extent the distinguishing excellencies of the school of Athens. These valuable relics formed, till their removal to this country, portions of the walls of a Turkish fort, where they were frequently noticed by travellers in the East, though no very particular account of them has as yet been published. We have no doubt, however, that, now in our possession, they will attract great attention, and be the subject of much classical research in the Art of the period referred to, in order to ascertain with certainty whether they are the identical friezes of the Mausoleum or not.

THE CITY WELLINGTON STATUE.—The Committee for carrying out this testimonial have recently published a report of their proceedings, which it appears extended over a period of nine years. The document is somewhat curious, and explains the *pros* and *cons*, which for so long a time agitated the members of the Committee, until they finally resolved to intrust the execution of the work to Sir F. Chantrey. As these matters are, however, pretty generally known, we need not further remark upon them. The report informs us that the sum subscribed for the equestrian statue was £11,619. 11s. 11d.; the expenses of Committee meetings, collection, &c., was £1120. 14s. 11d., leaving a balance of £10,497. 17s. to be paid over to Sir Francis and his executors; a sum, we think, that should have ensured a better work than that now occupying the area in front of the Royal Exchange. The material, it will be recollected, cost the artist nothing, as he was furnished by the Government with a superabundance of metal.

THE NELSON COLUMN.—We hope, ere long, to see this work completed, as the workmen have recommenced operations. In consequence of the difficulty experienced in procuring blocks of stone of the requisite size and description, the column has been in *status quo* for some weeks past.

HENRY TWINING, Esq., the author of "The Elements of Picturesque Scenery," reviewed in our last number, and which was printed for private calculation, has authorized us to state that he will be most happy to present a copy of his valuable work to any Institution or Society having for its object the cultivation of the Arts, or at least including this among other branches of tuition. We are confident this liberal offer will be extensively responded to and duly estimated. Applications may be made to Mr. Twining, at his residence, West-hill, Wandsworth.

MR. NURSEY is the name of the gentleman appointed to the Mastership of the Government School of Design at Leeds, and not MURRAY, as stated in our last number. Mr. Nursey studied under Sir D. Wilkie for some years.

A PICTURE of 'St. John the Baptist Preaching in the Wilderness' is now on exhibition in Piccadilly. It is the work of Signor Habernattel, a native of Russia, and member of the Imperial Academy of St. Petersburg, and St. Luke at Rome, who has passed upwards of twenty years amid the Arts of Italy. The picture has much merit, although we cannot place it among the chief productions of high Art: the composition is good; the colouring, with the exception of some parts, rich, harmonious, and in tone suited to the solemnity of the subject.

PREMIUM FOR DESIGNS IN OUTLINE.—We would direct the attention of artists to our advertising columns, in which appears a notice from the "Association for the Promotion of Fine Arts in Scotland," offering a premium of £100 for the best series of six designs to illustrate Scottish



history. The subject affords ample scope for the development of talent, and we have no doubt of the call being widely responded to.

**Mn. H. B. CHALON.**—It gratifies us much to find the appeal we offered in our last number on behalf of this estimable artist has not been made in vain. The following subscriptions were received within a short period after our notice:—His Royal Highness the Duke of Cambridge, £5; her Royal Highness the Duchess of Gloucester, £5; the Duke of Beaufort, £25; the Duke of Cleveland, £10; the Duke of Portland, £5; Earl Fitzwilliam, £5; Earl of Zetland, £5; Viscount Melbourne, £5; the Royal Academy, £15; Miss Burdett Coutts, £25; Hon. General Grosvenor, £5; B. B. Cabbell, Esq., M.P., £5; E. Copley, Esq., £5.

**WESTMINSTER BRIDGE.**—The committee appointed to consider the present state of Westminster Bridge have embodied the result of their inquiries and their recommendations in a series of resolutions, to this effect. The foundations of the bridge were originally vicious, and the bridge can never be permanently sound. The cost of repairs for the last thirty-six years has amounted to £190,000; the expense of completing the alterations and repairs, now in progress or in contemplation, will amount at the least to £70,000; the expense of a new stone bridge would not exceed £360,000; and the bridge estates would probably furnish £100,000 in aid of that expense. Parliament has all along sanctioned the principle that Westminster Bridge shall be maintained, and when needful, repaired, restored, and rebuilt, at the public expense. The committee, therefore, recommend to the House that the present bridge be pulled down, and that a new bridge be constructed; and that a bill be brought into Parliament next session to effect the object.

**PICTURE SALES.**—It appears by an auctioneer's advertising bill sent to us, that the stock of pictures belonging to a travelling Jew dealer, which we spoke of in our last as having been offered for sale under the most discreditable circumstances of deception at Leeds, has found its way to Preston, in Lancashire, where a Mr. Wren has engaged to circulate these "gems" and "glorious works of Art" among the connoisseurs of the provinces. We know nothing of the auctioneer, but trust, for his credit's sake, he is ignorant of the intended fraud. We shall give an account of the sale, which is advertised for the 23rd and 24th of the current month of September; and will, in future, keep a watchful eye over the peregrinations of this moving gallery of pictures; so that wherever an attempt is made to foist them on the public as genuine productions, "we will be there to see" and to expose.

**ROBERT NUNN.**—The following sums have been received on behalf of Mr. Nunn, since we reported his case in our last number:—C. Phillips, 10s.; C. Elder, 10s.; J. W. Wright, 10s.; W. H. Savage, £1; C. R. Leslie, R.A., £1; R. Evans, 7s.; J. Bell, 10s.; C. W. Cope, A.R.A., 10s.; C. Dukes and Friend, 15s.; C. L. Eastlake, R.A., 10s.; W. Carpenter, jun., 10s.; Mr. Hullah, 10s.; J. Lucas, £1; R. P. Tifford, 10s.; A. Elmore, £1; Willes Maddox, £1; Captain Findlay, £5; W. J. Grant, £1; A. Cooper, R.A., 5s.; B. R. Green, 5s.; F. Grant, A., 5s. His address is No. 9, Macclesfield street, Dean-street, Soho.

**FOREIGN COMPETITION.**—It behoves our British manufacturers to be astir. Foreigners are on the alert, endeavouring to undersell them in their own markets. An extensive bleacher in Belfast has recently received a large quantity of linen from Russia, to bleach for sale in England; even the cutlers of Sheffield have been threatened with competition; and we learn from the Birmingham newspapers that "several Belgian travellers have lately offered for sale wine-glasses and tumblers at the merchants' warehouses in this town, at from 25 to 35 per cent. cheaper than the same description of articles can be produced in this country. The same disadvantage to a still greater extent is apprehended with respect to ornamental glass. In the manufacture of articles requiring a great amount of engraving and cutting, the disadvantages against the British manufacture are said to be very decided." We have no fear but that in a very short time we shall be able to "turn the tables." British industry, energy, and capital may defy the world.

**SCULPTURE BY MACHINERY.**—An American paper gives the following account of a recent

invention, concerning which we are somewhat sceptical. In this our wonderful age, however, it is safest to disbelieve nothing:—"During a recent visit in Boston, we were shown specimens of the production of a wonderful piece of mechanism, which were, indeed, truly astonishing. They were miniature busts of Daniel Webster, Abbot Lawrence, and Levi Woodbury; being perfect facsimiles of their distinguished originals, and wrought of beautiful American marble, and by a machine which has been invented by Mr. T. Blanchard, of Boston. Nature, Art, everything tangible, can be copied by this machine with a precision which defies the chisel, even when guided by the most skilful hand and directed by the most gifted talent. The machine, too, can be graduated so as to give reduced copies of any statuary, which shall, in their miniature, be perfect and exact copies of the originals in everything else but the size; preserving every line, furrow, and dimple, and giving prominence to muscles and veins, and every particular lineament and feature, in exact proportion. By the same machinery the most correct and perfect bas-relief likenesses may be cut on the hardest material, and of any size required, from half an inch to full lifelike size. This machinery may be readily graduated to increase or diminish the copy, so as to furnish a colossal or a miniature figure with equal precision, and in all respects exact proportions."

#### REVIEWS.

**MEMOIR OF SIR ANTHONY VAN DYCK, &c. By WILLIAM HOOKHAM CARPENTER. Published by JAMES CARPENTER, Old Bond-street.**

This book contains more than a memoir of Van Dyck, for it gives likewise a list of his etchings, and many valuable particulars relative to other artists patronised by Charles I. It was the intention of Mr. Carpenter to print nothing more than a descriptive catalogue of the etchings of Van Dyck, accompanied by a brief sketch of his life; but in his search for such material as might have escaped preceding biographers he discovered many particulars relating to contemporary artists which cannot be otherwise than interesting. The framework—as we may say—of the book is well known, but it contains much that is new. Van Dyck never painted from his sitters more than one hour at a sitting; and that he got through a great deal of work there is every evidence to show. With respect to the assistance of which he availed himself, we find the following passage:—

"From the multitude of portraits painted by Van Dyck which are to be found in the various collections scattered throughout England, it is evident he must have been assisted by many men of considerable skill. Three are named as having been his pupils, and as having been constantly employed by him. John de Reyn, a native of Dunkirk, who studied under Van Dyck in Antwerp, followed him to England, and was with him till his death; De Reyn afterwards returned to his native city, where his talent was held in high estimation, and with great justice, for his pictures in some instances were mistaken for those of his master. David Beek, born at Arnheim in 1631, was sent over to England at an early age to study in the school of Van Dyck, and became one of his best scholars; he was appointed to instruct the young Prince of Wales, afterwards Charles II., and his brothers, in drawing; his rapidity of execution was so striking that Charles I. is reported to have observed to him, 'Faith, Beek, I believe you could paint riding post.' James Gandy is mentioned by Pilkington as a pupil of Van Dyck; and this author attributes his being so little known in England to the circumstance of his having accompanied the Marquis of Ormonde to Ireland when that nobleman was appointed Lord Lieutenant, and proceeds to say:—'There are at this time in Ireland many portraits painted by him (Gandy) of noblemen and persons of fortune, which are very little inferior to Van Dyck, either for expression, colouring, or dignity; and several of his copies after Van Dyck, which were in the Ormonde Collection at Kilkenny, were sold for original paintings by Van Dyck.'"

Northcote considers Reynolds a pupil of Van Dyck by tradition, for he believes Reynolds to have drawn his first inspirations from the works of William Gandy, of Exeter, the son of James Gandy, the pupil of Van Dyck. Reynolds told Northcote of his having seen portraits by Gandy that were equal to Rembrandt: one in particular he mentioned, an Alderman of Exeter, which is placed in a public building in that city. "I have," says Northcote, "also heard him repeat some observations of Gandy which had been mentioned to him, and that he approved of; one in particular was, that a picture ought to have a richness in its texture as if the colours had been composed of cream or

cheese, and the reverse to a hard or dry manner." Not the least curious and interesting part of the book is a document, copied from the original in the State Paper-office, supposed to be in the handwriting of Van Dyck, and showing the prices proposed by Van Dyck, and those allowed by the King, who made the reductions with no sparing hand; the first sums are the prices of Van Dyck the second those of the King:—"Head of a Valiant Poet, £20—£12; Prince Henry, £50; 'The King at the Chase,' £200—£100; 'The King dressed in Black,' £34—£30; Prince Charles with the Duke of York, Princess Maria, and the Princesses Elizabeth and Anna, £200—£100; 'The King in Black,' £34—£26; 'A Queen'—small, £20; 'A Queen, dressed in Blue,' £30; 'A Queen-Mother,' £50; 'A Queen in White,' £50," &c. &c. The King seems to have allowed the prices to stand for the portraits of the Queens; but most of the others are checked.

The catalogue of the etchings is followed by memoirs of the contemporary artists, among whom are—Antonius Cornelissen, De Momper, Petrus Stevens, Paul Pontius, William De Vos, &c., the whole concluding with correspondence and papers chiefly relating to Rubens. Although, as we have before observed, there is necessarily much that is generally known, all this is presented in a most agreeable form, and the new material we have read with deep interest.

**A CRITICAL DISSERTATION ON PROFESSOR WILLIS'S ARCHITECTURAL HISTORY OF CANTERBURY CATHEDRAL. By CHARLES SANDYS. London: J. R. SMITH, Old Compton-street.**

The work of Professor Willis, on Canterbury Cathedral—an elegant and instructive book—has been in some degree over-praised by his friends, and over-puffed by his journalists. This is much to be regretted, as his reasoning was stated to be unanswerable, and his arguments perfectly conclusive; in short, criticism was set at defiance. The author of the present pamphlet—a resident at Canterbury, and one who had devoted much attention to the magnificent cathedral which adorns it—was naturally startled, and felt the necessity of showing that the Professor's dictum was not always to be worshipped and unquestioned as if it came from the Pope. With characteristic honesty he adopts for the motto of his title-page—"My sole object is the investigation and discovery of truth; and that object I shall steadily pursue, alike uninfluenced by the fear of censure, or the hope of applause." The pamphlet is written in no quarrelsome or captious spirit; the highest compliment is paid to Professor Willis where it is his due. But the author has certainly made out a clear case in some very important instances, of inaccuracies that have led the learned Professor into the construction of serious errors throughout. It may be considered as an indispensable companion to his volume; containing a great deal of extra information of a very curious kind; with an interesting list of the burial-places of the Archbishops of Canterbury, from Outhbert (A.D. 758) to Cardinal Pole (A.D. 1558); and another, carefully compiled, of the dated examples of architectural works in Canterbury Cathedral. It were to be wished that other residents in provincial towns would as carefully correct errors in topography, which frequently arise, from asserting conjecture to be fact, as Mr. Sandys has done.

**FRANCE ILLUSTRATED. Drawings by T. ALLOM, Esq. Descriptions by the Rev. G. N. WRIGHT, M.A. Published by FISHER, SON, and Co.**

This work appears in quarterly numbers, each containing twelve subjects; accompanied, in addition to the descriptive letterpress, by a *résumé* of the history of France, so distributed that a portion of it commences each part. The frontispiece to the first part is a view of the interior of the Cathedral of Lyons, accompanied by a vignette, representing the tomb of Louis XII. in the Church of St. Denis. Among the others that follow is the Cathedral of Bourges—the noblest ecclesiastical edifice in France. Its style of architecture exhibits the transition from the Norman to what we may term Early English. The church is famous, and is the admiration of all travellers. Its marvellously rich detail is admirably followed out in the engraving. The Hotel de Ville at Bourges forms the subject of another plate. This edifice was in the fifteenth century the residence of a rich citizen named Jacques Cœur, since



whose time many changes have been made in the interior, but the exterior remains as he left it. It affords an admirable specimen of the architecture of its period, and appears to have received ample justice in the plate. In the second part we have the splendid throne-room at Fontainebleau, with Napoleon receiving ambassadors; and in the same part we are carried even as far as Toulouse, which city affords many subjects, the most interesting, perhaps, of which is the interior of the Church of St. Taur. The numerous other subjects are selected with taste and judgment, and executed, both as to drawing and engraving, with masterly skill.

**DWARAKNATH TAGORE.** Painted by F. R. SAY; engraved by G. R. WARD. Publisher, G. R. WARD.

A fine portrait, full-length, of the distinguished and benevolent Indian, who has unhappily died in England. It is engraved with remarkable ability; forcible and highly effective; preserving with singular fidelity the character of the picture, yet exhibiting much artistic feeling and careful thought. It is in fact an artist's copy of an artist's work.

**THE BOOK OF ART.** By F. KNIGHT HUNT. London: J. How.

The more correct title of this work would be "The Book of Cartoons and Frescoes," inasmuch as it refers almost exclusively to those branches of Art; in fact, it is chiefly compiled from the Reports of the Royal Commission of Fine Arts, and from official documents and other authorities connected with the rebuilding of the Houses of Parliament. A large portion of the book is devoted to an analysis of the various methods of painting in fresco as practised by the old masters, the materials they used, and to descriptions of their works; the whole illustrated with a vast number of engravings on wood, executed in a very creditable manner; some few of them, indeed, are admirable examples of woodcuts; for instance, 'The Battle of the Standard,' after Leonardo da Vinci; and a group of figures after E. Landseer's experimental fresco. It is gratifying to observe into what numerous channels the stream of Art arising from the exhibitions in Westminster Hall runs, and how the public mind and the public taste have been both enlightened and enriched by the opening up of those sources of information and intellectual delight which were there afforded them. The book before us is a record of the fact, and as such deserves our recommendation. It also contains correct catalogues of the cartoons, &c., exhibited in 1843 and 1844, which will prove valuable as references to all who are interested in the subject.

**THE MESSIAH.** Arranged by VINCENT NOVELLO. London: J. NOVELLO.

The first number of this edition of Handel's immortal Oratorio has been placed before us, and is well worthy of notice. It consists of sixteen pages of music arranged in vocal score, with a separate accompaniment for the organ or pianoforte, printed in a clear and elegant type (though somewhat small), and issued at the extraordinarily low cost of sixpence. It is intended to complete the book in twelve monthly parts. Mr. Novello's name is a sufficient guarantee for the correctness of its execution.

**THE YEAR OF THE WORLD.** A Philosophical Poem on "Redemption from the Fall." By W. B. SCOTT. Edinburgh, W. TAIT; London, SIMPKIN and MARSHALL.

Poetry and Painting are sister arts; and yet a poem, and a "philosophical" one too, by an artist, is a production of rare occurrence, though we could point out a large number of painters who possess within them the true spirit of poetry, and embody it on canvas, if not in books. Mr. Scott is an artist residing in the north of England. That he is a man of considerable talent and of deep thought, the work before us abundantly testifies. Whether his imaginative powers have been well directed in his choice of subject may be doubted; and what is the end and aim of "The Year of the World" we cannot exactly see. The writer says "he has long looked forward to the publication of the poem as to an event of much serious interest to himself, because the scheme therein worked out appears to him of the utmost importance, and is in his mind a true conviction." The scheme of the poem he describes as "the descent of the soul from a simple

and unconscious state into the antagonistic and concrete, and its reascend; or the readjustment of the human with the Divine nature." Had we space, which we have not, our columns would not be the most suitable place wherein to follow our author through his speculations and cogitations, in elucidating the old problems with which ethics and metaphysics have for ages dealt. We must refer those of our readers who feel an interest in these sciences to the book itself.

**NARRATIVE OF THE UNITED STATES EXPLORING EXPEDITION.** By CHARLES WILKES, U.S.N. Philadelphia: LEA and BLANCHARD.

This is a highly interesting account of the scientific and statistical expedition which sailed from North America in 1838, and was occupied in its researches in various parts of the world during the remainder of that year and the four following years. The vessels appointed for the service were two sloops of war, a brig of war, a store-ship, and two tenders—the whole under the command of Captain Wilkes. The work consists of five volumes, and the narrative is written in a simple, unaffected style, assisted by numerous woodcuts of the objects and passages of scenery which are circumstantially described. Madeira was the first place visited after departure from New York; thence the squadron proceeded to the coast of South America, doubled Cape Horn, and visited nearly all the groups in the Northern and Southern Pacific Oceans, New Holland, the Antarctic Continent, the Islands of the Indian Ocean, the Cape of Good Hope, &c. &c. Although much has been written about all these places, the close observation of the gentlemen of this expedition adduces new details of a highly interesting character. The ruined cities of South America are full of interest in everything relating to them: those of Pachacamac, near Callao, are thus described:—"The Temple of Pachacamac, or castle as it is called by the Indians, is on the summit of a hill with three terraces; the view of it from the north is somewhat like that of the Pyramid of Cholula, given by Humboldt, except that the flanks are perpendicular. The entire height of the hill is 250 feet, that of the mason work 80: the form is rectangular, the base being 500 by 400 feet. At the south-eastern extremity the three terraces are not so perceptible, and the declivity is more gentle. The walls, where great strength was required to support the earth, were built of unburnt square blocks of rock; these were cased with sun-dried brick, which were covered with a coating of clay or plaster, and stained or painted of a reddish colour. The remains of the town occupy some undulating ground of less elevation, a quarter of a mile to the northward. This also forms a rectangle, one-fifth by one-third of a mile in size; through the middle runs lengthwise a straight street twenty feet in width. The walls of some of the ruins are thirty feet high, and cross each other at right angles. The buildings have apparently been connected together, except where the streets intervene. The larger areas were again divided by thinner partitions, and one of them was observed to contain four rectangular pits, the plastering of which appeared quite fresh."

The period passed at each place visited by the expedition was brief; but, from its efficiency in the scientific department, every object of interest is described with much nicety of detail.

**WALKS THROUGH THE STUDY OF THE SCULPTORS AT ROME.** By COUNT HAWKS LE GRICE, Chamberlain of Honour to his Holiness the Pope, &c. &c. Rome, published by MONALDINI, Piazza di Spagna.

We know none other so well qualified to write a guide to the study of the artists settled at Rome as the gentleman whose name appears with this book. He is abundantly qualified for the task by his taste in, and knowledge of, Art—by his long residence in Rome, and consequent familiarity with the works of all artists, sculptors, and painters extending over a period of many years. It has often been a matter of complaint that, while there is abundant information offered at all hands with respect to the ancient works preserved in Rome, the visitor was left without any kind of index to the ateliers of the living artists, so many of whom are celebrated throughout Europe. It may be observed that his remarks are not addressed to the artist, but to the lover of Art. There is nothing of a nature more delicate than to speak in anywise

critically of the works of living artists. This the author has felt, and has, therefore, discharged his task with a tact and discernment so as to afford every information to the stranger without touching the feelings of the artist. But this work is not only serviceable as a guide to the study—it is also highly valuable to artists, as containing information which many might live half a lifetime in Rome without obtaining; and, if serviceable to the sculptor settled at Rome, how much more interesting is such a production to those who have returned to their *foyers*, and to those who have not yet visited the Eternal City. For ourselves we have only to say, that such is the gratification we have derived from looking through it that we earnestly recommend it to all interested in the present state of the great nursery of modern Art, and observe, moreover, that the book, long after those now living have passed away, will be sought as an authority with respect to the works of Thorwaldsen, and others of his contemporaries.

The sepulchral monuments of Thorwaldsen are by no means so well known as his poetical compositions. He has executed many of the former, and we are glad to find, with excellent taste, that the work before us draws attention to these most elegant conceptions. The descriptions of many of these are followed by that of 'The Flight of the Soul,' the monument to Pius VII., 'Nemesis,' 'Briseis conducted away by the Heralds,' 'Hector reproving Paris,' in the description of which occurs the following passage on the question of draping:—"To those who advocate the use of modern dress in sculpture we would say, go to the studio of Thorwaldsen (the great sculptor was living when this was written), and you must become a convert to better taste. When you enter you will, perhaps, observe S. Galli, a disciple of Thorwaldsen, perusing from time to time a volume: it is Homer, from whose 'Iliad' and 'Odyssey' he is modelling a series of medallions," &c. The description of Thorwaldsen's works continues, comprehending his 'Hebe,' 'Priam supplicating Achilles for the Dead Body of Hector,' 'The Graces surrounded by the Muses,' &c. &c.; and the notice of this famous sculptor concludes with a list of his works, to the number of seventy-two. The study following that of Thorwaldsen are those of Crawford, Tenerani, Macdonald, Sola, Wyatt, Gibson, Wolff, &c. &c. The descriptions of the works of Gibson comprehend that of the colossal statue of the late Mr. Huskisson, which, it will be remembered, was exhibited at the Royal Academy a year or two ago. This statue is treated with classic drapery, and is too well known to require a description here. Other works by Mr. Gibson described at length are:—"Psyche borne away by the Zephyrs," 'An Amazon,' &c. In the second volume—for there are two bound in one—Thorwaldsen's works are again spoken of, as also those of other eminent men, among whom are again our countrymen Gibson and Macdonald; also Galli, Girometti, Wolf-de-Hoyer, &c. &c. Such a work as this has long been wanted, and we can only say that it is indispensable to visitors to Rome seeking a knowledge of the works of the artists settled there.

#### TO SUBSCRIBERS AND CORRESPONDENTS.

We are unable this month to publish our promised article on the Bronze Manufactures of Paris, and the Establishment of M. DENIERE. Circumstances prevented our being prepared with the explanatory letter-press; we fear it must remain over some time longer, as in our next two numbers the space devoted to this class of subject will be occupied by illustrations of the several manufactures of the Staffordshire Potteries.

We have received from M. HEIDELOFF a continuation of his "Designs of Ancient Gothic Furniture": the chairs and stools he now sends us are principally from originals in old castles of Germany. We shall publish copies of them at an early period.

The absence of the Editor from London during the past month must apologize to several correspondents, whose communications "remain over." To this circumstance, also, subscribers will attribute the paucity of illustrations in the present number.

The print by Lucas Van Leyden, bearing the date of 1531, and with the monogram L. on a stone, is the same subject as the picture in Lord Northwick's Collection.

Our correspondent in the Isle of Wight had better apply at Mr. Weale's Architectural Library, High Holborn: he will doubtless find there all he requires.